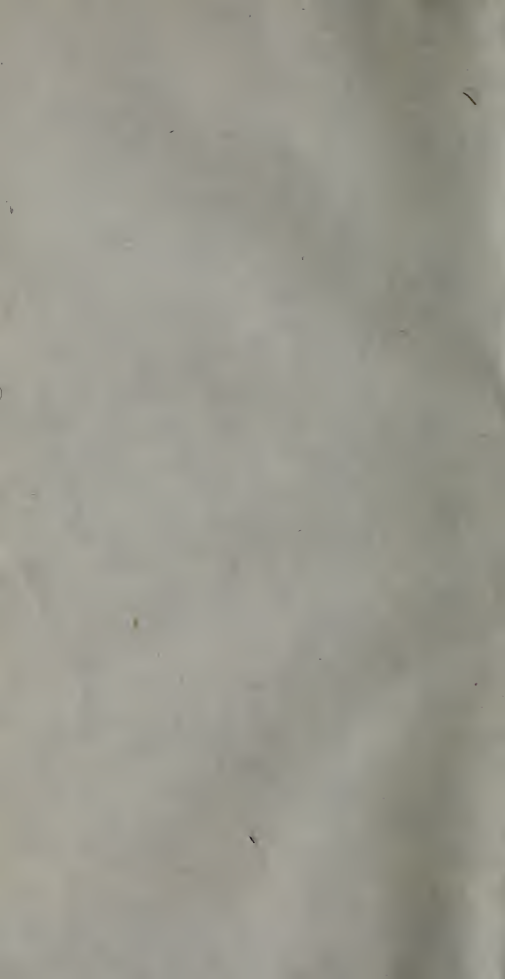


780.3

C55p

cop. 2



STUDENT'S EDITION

PRONOUNCING
MUSICAL
DICTIONARY

CONTAINING ALL ITALIAN, GERMAN,
AND FRENCH TERMS IN
ORDINARY USE

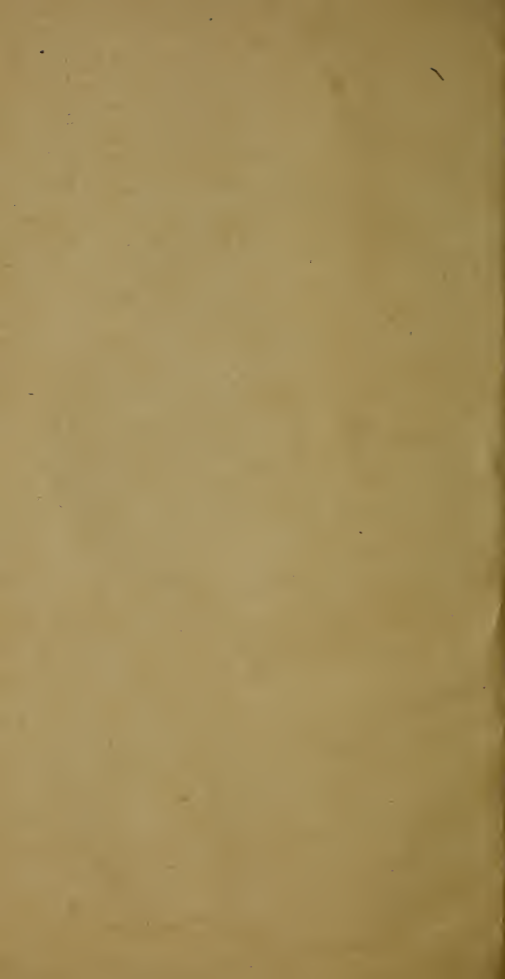
BY

H. A. CLARKE, Mus. Doc.

PHILADELPHIA
THEODORE PRESSER CO.
1712 CHESTNUT STREET

COPYRIGHT, 1896 BY THEO. PRESSER





STUDENT'S EDITION

PRONOUNCING
MUSICAL
DICTIONARY

CONTAINING ALL ITALIAN, GERMAN,
AND FRENCH TERMS IN
ORDINARY USE

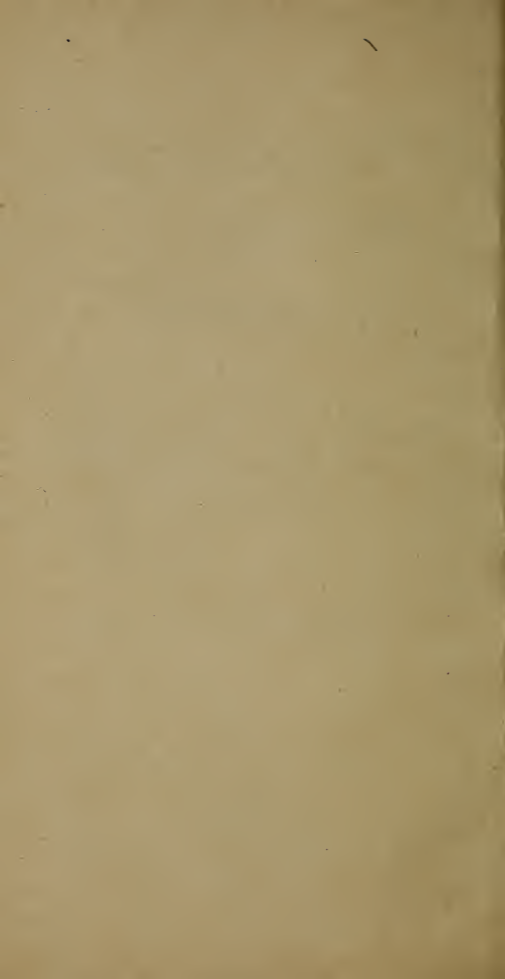
BY

H. A. CLARKE, Mus. Doc

PHILADELPHIA
THEODORE PRESSER CO.
1712 CHESTNUT STREET

COPYRIGHT, 1896 BY THEO. PRESSER

Printed in U. S. A.



780.3
C 5.5p
cap. 2

POCKET PRONOUNCING

MUSICAL DICTIONARY.

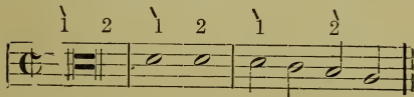
A

A battuta (*bat-too'-ta*). By the beat.

A bene placito (*beh-neh plah-chee'-to*).
At pleasure, without regard to time.

A or Alla capella (*cah-pel'-la*). In church style, *i. e.*, either without accompaniment or with the instruments in unison with the voices.

Alla breve (*breh-veh*). Same as above; also a rhythm of two in the measure, indicated by C . Alla breve time resembles $\frac{2}{4}$ time in having but one accent in each measure. It was originally written with a breve in the measure, thus:—



but as the breve is rarely used in modern music the whole note (semi-breve) is substituted with the direction: *alla breve*, *i. e.*, in the manner of music written with a breve in each measure.

A capriccio (*cah-pritch'-eo*). Capriciously; without regard to time in performance; without regard to form in construction.

A deux cordes (*doo-cord*). On two strings

A mezza voce (It.) (*met-za vo-cheh*). With half voice.

A piacere (*pee-ah-cheh'-reh*), or **Al piacer**, or **A piacimento** (*pee-ah-chee-men'-to*). At pleasure.

A poco a poco (It.). Little by little

A poco piu mosso (It.). A little faster.

A quatre mains (Fr.) (*katr-mang*). For four hands.

A tempo (*tem'-po*). In time. A direction to resume strict time after *Rall.* or *Rit.*, *q. v.*

A tempo giusto (*joos'-to*). In strict time.

A tres cordes (*tray*). On three strings.

Abbreviation. A system frequently employed in music, by which a portion of a technical term is made to stand for the whole. The following is a list of the abbreviations in most common use; the explanation of each term may be found on reference to the words themselves in their proper places:—

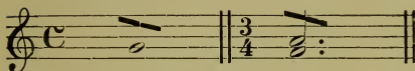
Accel.	}	Accelerando
Accel ^o		
Acc.	}	Accompaniment
Accom.		
Accomp.	}	Adagio
Adg ^o or ad ^o		
Ad l.	}	Ad libitum
Ad lib.		
Affett ^o	}	Affettuoso
Affrett ^o		
Ag ^o	}	Agitato
Agit ^o		
All ^o	}	Allegro
Allgtt ^o		
All' ott.	}	All' ottava
All' 8 ^{va}		
Al seg.	}	Al segno
Arp ^o		
A t.	}	A tempo
A tem.		
A temp.	}	

C. D.	Colla destra
C. S.	Colla sinistra
Cal.	Calando
Cantab.	Cantabile
Cello	Violoncello
Col ott ^a	Coll' ottava
Col. vo.	Colla voce
Con esp.	Con espressione
Cres ^o	} Crescendo
Cresc.	
C. 8 ^{va}	Coll' ottava
D.	Destra, droite
D. C.	Da capo
Decres.	Decrescendo
Dim.	Diminuendo
Dol.	Dolce
Dolcis.	Dolcissimo
D. S.	Dal segno
Espr.	} Espressivo
Espres.	
F. or For.	Forte
Ff. or Fff.	Fortissim ^o
Forz.	} Forzando
Fz.	
G.	Gauche
G. O.	} Great Organ
G. Org.	
Gt.	
L.	Left
Leg.	Legato
Legg ^o	Leggiero
L. H.	Left Hand
Maest ^o	Maestoso
Marc.	Marcato
M. D.	{ Mano dritta
	{ Main droite
	{ Mano destra
M. G.	Main gauche
M. M.	{ Maelzel's Metr ^o
	{ nome
M. P.	Mezzo piano
MS.	{ Manuscript or
	{ Mano sinistra

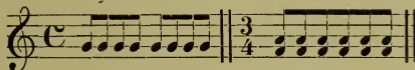
Men.	. . . . .	Meno
Mez.	. . . . .	Mezzo
Mod ^{to}	. . . . .	Moderato
Obb.	. . . . .	Obbligato
8 ^{va}	. . . . .	} Ottava
8 ^a	
8 ^{va} alta	. . . . .	Ottava alta
8 ^{va} bas.	. . . . .	Ottava bassa
P.	. . . . .	Piano
Ped.	. . . . .	Pedal
Perd.	. . . . .	Perdendosi
Pianiss.	. . . . .	Pianissimo
Pizz.	. . . . .	Pizzicato
Pmo.	. . . . .	} Pianissimo
PP.	
PPP.	. . . . .	} Pianississimo
PPPP.	
1 ^{ma}	. . . . .	Prima (volta)
1 ^{mo}	. . . . .	Primo
Rall.	. . . . .	Rallentando
Recit.	. . . . .	Recitative
Rf., rfz., or rinf.	. . . . .	Rinforzando
R. H.	. . . . .	Right Hand
Ritar.	. . . . .	Ritardando
Riten.	. . . . .	Ritenuto
Scherz.	. . . . .	Scherzando
2 ^{da}	. . . . .	Seconda (volta)
2 ^{do}	. . . . .	Secondo
Sfz.	. . . . .	Sforzando
Sinf.	. . . . .	Sinfonia
Smorz.	. . . . .	Smorzando
S. T.	. . . . .	Senza tempo
Stacc.	. . . . .	Staccato
St. Diap.	. . . . .	Stopped Diapason
String.	. . . . .	Stringendo
T. C.	. . . . .	Tre corde
Tem. 1 ^o	. . . . .	Tempo primo
Ten.	. . . . .	Tenuto
Tr.	. . . . .	Trillo
Trem.	. . . . .	Tremolando
U. C.	. . . . .	Una corde
Unis.	. . . . .	Unisoni
V. S	. . . . .	Volti subito

In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e. g.*:—

Written.



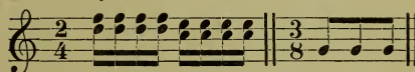
Played.



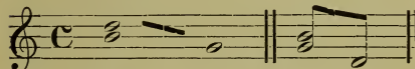
Written.



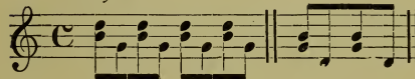
Played.



Written.



Played.



Written.



Played.



Repetition phrases are thus shortened :—



Accelerando (It.) (*at - chel - leh - ran - do*).
Hastening the movement (tempo).

Acciacatura (It.) (*at-cheea-ca-too'-ra*). A short grace note, written thus: ♯ takes the place in the harmony of the note it precedes; is played rapidly. [From **Acciaccare** (*at-chee-ac-ca'-reh*), to crush or jam together.]

Accidentals. All signs for raising or depressing letters that are not found in the signature.

Accompagnamento (It.) (*ac-com-pan-ya men-to*), **Accompagnement** (Fr.) (*ac-com-pang-mongt*), **Accompaniment**. The separate part or parts that accompany a solo or chorus; generally instrumental, but a vocal solo with vocal accompaniment is frequently met with.

Adagietto (It.) (*a-da-jee-et'-to*). Diminutive of Adagio; not so slow as Adagio.

Adagio (It.) (*a-da'-jee-o*). Slowly; also a name given to a movement written in this time.

Adagio assai (*as-sah-e*), **Adagio di molto** (*dee mol-to*). Very slowly.

Adagio cantabile (*can-tah'-bee-leh*). Very slow and sustained, as if being sung.

Abbott, Emma. Soprano; U. S. A. B. 1850; d. 1891.

Abt, Franz (*apt, frants*). Song writer: Germany. B. 1819; d. 1885.

- Adagio patetico** (*pa-teh'-tee-co*). Slow and with pathos.
- Adagio pesante** (*peh-san'-teh*). Slow and weighty.
- Adagio sostenuto** (*sos-teh-noo-to*). Slow and sustained.
- Adagissimo** (It.). Superlative of Adagio. More than usually slow; very slow indeed.
- Addolorato** (It.) (*ad-do-lo-rah'-to*). Sorrowful; dolorous.
- Ad libitum** (Lat.). At will. (1) In passages so marked, the time may be altered at the will of the performer. (2) Parts in a score that may be omitted.
- A dur** (Ger.) (*dure*). A major.
- Æolian**. The name of one of the Greek scales; also of one of the ecclesiastical scales. Identical with modern A minor without sharpened seventh.
- Äusserst rasch** (*rash*). Very quick.
- Affabile** (It.) (*af-fah'-bee-leh*). Pleasing; affably; agreeably.
- Affettuosamente** (It.) (*af-fet-too-o-sa-men-teh*), **Affettuoso** (It.) (*af-fet-too-o-so*). Affectionately.
- Affrettando** (It.) (*af-fret-tan'-do*), **Affrettate** (It.) (*af-fret-tah'-teh*), **Affrettore** (It.) (*af-fret-to'-reh*). Hastening the time.
- Agitato** (It.) (*a-jee-tah'-to*). Agitated. To sing or play in an agitated, hurried manner.
- Al piacere**. See *A piacere*.
-
- Adam, Adolph Charles**. Opera and song writer; France. B. 1803; d. 1856.
- Alard, Delphin** (*ah-lard, del-feen*). Violinist; France. B. 1815; d. 1888.
- Albani, Marie Louise Emma Cécilie** (*al-bah-nee*). Soprano singer; Canada. B. 1850

Al scozzese (*scots-zeh-zeh*). In Scotch style.

Al segno (*sen-yo*). To the sign. A direction to return to the sign 𝄋 . D'al segno, from the sign, is used with the same intention.

All' ottava (*ot-tah-vah*). When *over* the notes play an octave higher than written, when *under*, an octave lower. In orchestral scores it means that one instrument is to play in octaves with another.

Alla breve. The value of one or two whole notes in the measure, with rhythm of two beats. Indicated by ♩ . In modern music, chiefly used in rapid tempo. See *A capella*.

Alla caccia (It.) (*cat-chia*). In hunting style.

Alla camera (It.) (*ca'-meh-rah*). In chamber-music style.

Alla capella. In church style. See *A capella*.

All' antico (*an'-tee-ko*). In ancient style.

Alla moderno. In modern style.

Alla polacca. Like a polacca or polonaise.

Alla siciliana (*see-chee-lee-ah'-nah*). In the style of a Siciliana, *q. v.*

Allegramente (It.) (*al-leh-grah-men'-teh*). Joyfully.

Allegretto (It.) (*al-leh-gret'-to*). Diminutive of Allegro. (1) Slower than Allegro. (2) A movement in this time.

Allegro (It.) (*al-leh-gro*). (Lit., joyful.) Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:—

Allegro agitato (It.) Quick and in an excited manner.

“ **assai** “ Literally, fast enough. A quicker motion than simple allegro.

allegro comodo	}	(It.)	An easy, graceful allegro.
or comodo			
“ con brio	“	“	Quickly and with spirit.
“ con fuoco	“	“	Rapidly and with fire.
“ con moto	“	“	With sustained joyfulness.
“ con spirito	“	“	Joyfully and with spirit.
“ di bravura	“	“	A movement full of executive dif- ficulties intend- ed to exhibit the capacity of the singer or player.
“ di molto	“	“	Exceedingly quick.
“ furioso	“	“	Rapidly and with fury.
“ giusto	“	“	In quick but steady time.
“ ma grazi- oso	}	“	Lively and with graceful motion.
“ ma non presto			
“ ma non tanto	}	“	Rapidly, but not too fast.
“ ma non troppo			
“ moderato	“	“	Quickly, but not too much so.
“ molto	“	“	Lively, but not too fast.
“ risoluto	“	“	Moderately quick.
“ veloce	“	“	Very quick.
“ vivace	“	“	Lively and with firmness and de- cision.
“ vivo	“	“	Lively and with speed.
		“	Lively and brisk.
		“	Quick and lively.

Allmanlig (Ger.) (*all-may-lig*). Gradually;
by degrees.

Alto (It.). High, loud. Originally applied to high male voices, now generally to the lowest female voice. Also applied to the viola (or tenor violin).

Alto Clef. The C clef on the third line, used for the viola, alto trombone, and (in Europe) for the alto voice.

Amabile (It.) (*ah-mah'-bee-leh*). Amiably, sweetly, tenderly.

Amarevole (It.) (*ah-mah-reh'-vo-leh*). Sad, bitter.

Ambrosian Chant. The system of church music introduced by Ambrose of Milan in the fourth century.

Andante (It.) [from *andare*, to walk or go slowly]. A slow movement; quiet, peaceful tempo.

Andante affettuoso. Slow, with tenderness.

Andächtig (Ger.) (*an-daych-tig*). Devoutly.

Andante cantabile (*can-tah'-bee-leh*). Slow and singing.

Andante con moto. Slow, but with a little motion.

Andante grazioso. Slow and graceful.

Andante maestoso. Slow and majestic.

Andante non troppo or ma non troppo. Slow, but not too slow.

Andante pastorale. Slow, in pastoral style.

Andante sostenuto (It.) (*sos-teh-noo'-to*). Slow, with smoothness.

Andantemente (It.). Like an Andante.

Andantino (It.) (*an-dan-tee'-no*). A diminutive of Andante. A little faster than Andante (some say slower, but the Italian dictionaries say faster).

Albrechtsberger, Johann Georg (*al-brechts-berger, yo-hann G.*). Composer and theorist; Germany. B. 1736; d. 1809.

Ambrose, St. Established the Ambrosian Chant; Gaul. B. 340; d. 398.

Anfang (Ger.). Beginning.

Anhang (Ger.) [*anhängen*, to hang to]. Coda.

Anima (It.) (*ah'-nee-mah*), **Animato** (It.) (*ah'-nee-mah'-to*), **Animando** (It.). Soul; spirit; life; lively; with animation.

Animoso (It.). Spiritedly; energetically.

Anmuth (Ger.) (*an-moot*). Sweetness; grace; charm.

Anmuthig (Ger.). Sweetly; gracefully.

Anschlag (Ger.). Touch, as applied to piano and other keyed instruments.

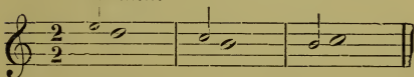
Anschwellen (Ger.) (*an-shvel-len*). To increase in loudness; crescendo.

Anwachsend (Ger.) (*an-vach-sent*). Swelling; crescendo.

Appassionata (It.) (*ap-pas-sion-ah'-tah*), **Appassionamento** (It.). With strong passion or emotion.

Appoggiatura (It.) (*ap-pod-jea-too'-rah*). To lean against. An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent or on a beat. It takes half the value of the note it precedes, but if the note it precedes is dotted, it takes two-thirds of its value.

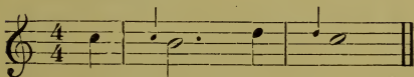
Written.



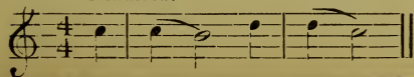
Rendered.



Written.



Rendered.



The modern practice is to write as rendered, thus avoiding any confusion between the *ap-poggiatura* and the *acciaccatura*.

Ardeute (It.) (*ar-den-teh*). Ardent; fiery.

Aria (It.) (*ah'-ree-ah*). Air; song. In form the aria consists of three members: Part I, a more or less elaborate melody in the tonic key. Part II, another melody in a related key. Part III, a repetition of the first melody to which a coda is generally added.

Aria di bravura (It.) (*dee-brah-voo'-rah*) or **d'abilita** (*d'ah-bee-lee-tah*). An aria with difficult, showy passages.

Arietta (It.) (*ah-ree-et'-ta*). A small aria, less elaborate than the aria.

Arios. (It.) (*ah-ree-o'-so*). A short melody at the end of or in the course of a recitation.

Armoniosamente (It.) (*ar-mo-nee-o-sa-men'-teh*), **Armonioso** (It.) (*ar-mo-nee-o'-so*). Harmonious; harmoniously.

Arpa (It.) (*ar'-pah*). Harp.

Arpeggiando (It.) (*ar-ped'-jee-an-do*). In harp style.

Arpeggiato (It.) (*ar-ped-jeea'-to*). Arpeggiated.

Ar'sis (Gr.). The unaccented or up-beat; the reverse of Thesis, the accented or down-beat.

Artig (Ger.) (*ahr-teech*). Neat, pretty, unaffected.

As (Ger.). A flat. **As dur** (*doohr*), A flat major. **As moll**, A flat minor.

Archer, Frederick. Organist, England. B. 1838; d. 1901.

Arditi, Luigi (*ar-dee-tee, lu-ee-jee*). Conductor and composer; Italy. B. 1822; d. 1903.

Arne, Thomas Augustus. Composer; England. B. 1710; d. 1778.

Ascher, Joseph. Pianist. B. 1831; d. 1869

Assai (It.) (*as-sah'-ee*). Very, extremely, as **Allegro assai**, very fast. **Adagio assai**, very slow.

Assez (Fr.) (*as-seh*). Rather, as **Assez vite** (*veet*), rather quick, or quick enough.

Attacca (It.) (*at-tak'-ka*). Attack. Begin the next movement with slight or with no pause.

Attacca subito (It.) (*soo-bee-to*). Attack quickly, without pause.

Attendant Keys. The keys of the 4th and 5th above, and the relative minors of the principal key and these two major relations, as :—

	C F G
Rel. minors	A D E

Aubade (Fr.) (*o-bad'*). Morning music; the opposite of *Serenade*, evening music.

Aufgeregt (Ger.) (*geh-rehgt*). With agitation.

Aufgeweckt (Ger.) (*geh-vekt*). With animation.

Aufschlag (Ger.). Up-beat.

Aufschwung (Ger.) (*owf-shvoonk*). Soaring, elevation.

Augmented. (1) Any interval greater than perfect or major. (2) A theme written in notes of greater value than in its original form.

Augmented Sixth Chord. Called also extreme sharp sixth; superfluous sixth; when

formed thus, $A\flat C F\sharp$, the Italian sixth;

thus, $A\flat C D F\sharp$, the French sixth; thus,

$A\flat C E\flat F\sharp$, the German sixth.

Ausdruck (Ger.) (*drook*). Expression.

Ausdrucksvoll (Ger.). With expression; literally, full of expression.

Auber, Daniel François Esprit (*o-behr*, *D. fran-soa es-pree*). Opera composer; France. **B.** 1782-4; d. 1871.

B

Badinage (Fr.) (*bah-dee-naje*) Banter; rail-lery.

Bagatelle (Fr.) (*bah-gah-tell*). A trifle; a name frequently given to short pieces of music.

Bajadere or **Bayadere** (*by-a-dehr*). East Indian dancing girl.

Ballad. A simple song, originally a song to accompany dancing; derived from the Low Latin word *ballare*, to dance; in its French form, *ballade*, it is used by modern composers as a title for extended lyric compositions, as the ballades of Chopin.

Ballad-opera. An opera made up of simple songs, and without recitative.

Ballet (Fr.) (*bal-leh*). A combination of music and dancing, designed to tell a story in pantomime.

Balletto (It.) (*bal-let'-to*). A ballet. Used as a name for a movement by Bach.

Bar. A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

Bach, Johann Sebastian. Composer; Germany. B. 1685; d. 1750.

Bach, Carl Philipp Emanuel. Inventor of the sonata; Germany. B. 1714; d. 1788.

Bach, Johann Christoph Friedrich. Organist; Germany. B. 1732; d. 1795.

Bach, Wilhelm Friedemann. Organist; Germany. B. 1710; d. 1784. Sons of J. S. Bach.

Balfe, Michael William. Opera and sonewriter. B. 1808; d. 1870.

Barcarole, Barcarolle (Fr.) (*bar-ca-rol*), **Barcarola** (It.) (*bar-ca-ro-lah*), **Barcaruola** (It.) (*bar-ca-roo-o-la*). A boat-song; gondoliers' song; vocal or instrumental compositions in the style of the Venetian gondoliers' songs.

Barré (Fr.) (*bar-reh'*). In guitar playing, pressing the first finger of the left hand across all the strings; the finger acts as a temporary "nut," raising the pitch of the strings.

Bass, Basso (It.), **Basse** (Fr.), **Bass** (Ger.). Low; deep.

Bass Clef. The F clef on the fourth line.

Bass Tuba. A brass instrument of low pitch.

Bass Voice. The lowest male voice.

Bass-Schlüssel (Ger.) (*schlis-sel*). Bass clef.

Bass-Stimme (Ger.) (*stim-meh*). Bass voice or part.

Basset Horn. A variety of the clarinet, ranging from F below bass staff to C above treble staff; rich quality of tone; a favorite of Mozart, who used it in several of his operas and in his Requiem Mass.

Basso (It.). The lowest part; a bass singer.

Basso buffo (It.). A comic bass singer.

Basso cantante (It.) (*can-tan'-teh*). A vocal or singing bass.

Basso profundo (It.). A very deep, heavy bass voice.

Baigiel, Woldemar (*bar-geel, vol-deh-mar*). Composer and pianist; Germany. B. 1828; d. 1897.

Barnby, Joseph. Composer; England. B. 1838; d. 1896.

Bartlett, Homer N. Composer; U. S. A. B. 1846; d. 1920.

Batiste, Antonio Edward (*ba-teest*). Organist and composer; France. B. 1820; d. 1876.

Bassoon, Basson (Fr.), **Fagotto** (It.), **Fagott** (Ger.). A wood wind instrument with double reed; the bass of the wind band; compass from B $\frac{2}{2}$ below bass staff to B $\frac{2}{2}$ in treble staff (two or three higher notes are possible).

Beat. (1) The motion of the hand or baton by which the time (rate of movement) of a piece is regulated. (2) The equal parts into which a measure is divided. (3) The throbbing heard when two sounds not exactly in unison are heard together. (Beats are also produced by other intervals.)

Begeisterung (Ger.) (*be-geis' - te-roonk*). Spirit; excitement.

Begleitung (Ger.) (*be-glei'-toonk*). Accompaniment.

Bellicosamente (It.) (*bel-le-co-sa-men'-teh*). In a warlike manner; martially.

Beklemmt (Ger.) (*beh-klemt'*). Anxious; oppressed.

Bémol (Fr.) (*beh-mol*). The sign \flat .

Ben (It.) (*behn*). Well; as, **Ben marcato**, well marked.

Bene placito (It.) (*beh-neh pla-chee'-to*). At pleasure.

Béquarre or Bécarré (Fr.) (*beh-kar*). The sign \sharp .

Beethoven, Ludwig von (*bay-to-fen*). Composer; Germany. B. 1770; d. 1827.

Bellini, Vincenzo (*bel-lee-nee, vin-chent-so*). Opera; Italy. B. 1802; d. 1835.

Bendel, Franz. Pianist and composer; Bohemia. B. 1833; d. 1874.

Benedict, Sir Julius. Composer and pianist; Germany. B. 1804; d. 1885.

Bennett, Sir Wm. Sterndale. Composer and pianist; England. B. 1816; d. 1875.

- Berceuse** (Fr.) (*behr-soos*). A cradle-song; lullaby.
- Bes** (Ger.) (*behs*). B double flat.
- Bestimmt** (Ger.). With energy; *con energia*.
- Bewegt** (Ger.) (*beh-vehgt'*). Moved with emotion; *con moto*.
- Bewegung** (Ger.) (*beh-veh'-goonk*). Motion.
- Binary Measure**. A measure with two beats.
- Bind**. A tie. The same sign, when over two or more notes on different degrees, is called a slur.
- Bocca** (It.). The mouth. **Con bocca chiusa** (*kee-oo-sa*), with closed mouth; humming.
- Bolero** (Sp.) (*bo-leh-ro*). Spanish dance in $\frac{3}{4}$ time; also called **Cachuca** (*ka-choo-ka*).
- Bombardon**. A large, deep-toned brass instrument.
- Bourdon**. (1) A closed organ-stop of 16- or 32-foot tone. (2) In France also 4- and 8-foot stops, analogous to the stop diapason, are so called. (3) A drone bass. (4) The largest bell of a chime.
-
- Berlioz, Hector** (*vehr-lee-o*). Composer France. B. 1803; d. 1869.
- Best, Wm. Thomas**. Organist: England. B. 1826; d. 1897.
- Beyer, Ferdinand**. Pianist; Germany. B. 1803; d. 1863.
- Bishop, Sir Henry Rowley**. Composer, opera and song; England. B. 1785; d. 1855.
- Bizet, "Georges"** (*bee-zeh*). Opera; France. B. 1838; d. 1875.
- Bloomfield-Zeisler, Fanny**. Pianist; Austria. B. 1865; d. 1927.
- Blumenthal, Jacob** (*bloo-men-tall*). Song writer, pianist; Germany. B. 1829; d. 1908.

Bourrée (Fr.) (*boor-reh*). A rapid dance in $\frac{4}{4}$ or $\frac{2}{4}$ time, frequently used as one of the movements in a suite.

Bow. (1) The implement of wood and horse-hair by means of which the strings of the violin family of instruments are set in vibration. (2) The rim of a bell.

Bowing. (1) The art of managing the bow. (2) The signs indicating the way in which the bow is to be used.

Brace. The sign $\left\{ \right.$ used to join two or more staves.

Bravura (It.) (*bra - voo' - rah*). Boldness; brilliancy: A composition designed to exhibit the powers of the performer.

Bridge. A piece of wood resting on the sound-board or resonance box, upon which the strings of piano, violin, guitar, etc., rest.

Brillante (Fr.) (*bree-yant*), **Brillante** (It.) (*breel-lan-teh*). Brilliant.

Brindisi (It.) (*brin-dee' - zee*). Drinking song in $\frac{3}{4}$ or $\frac{3}{8}$ time, so written as to resemble the Tyrolese Jodl.

Brio (It.) (*bree-o*). Fire; spirit.

Briosso (It.). Cheerfully; briskly; joyfully.

Broken Chords. See *Arpeggio*.

Bruscamente (It.) (*broos - ka-men' - teh*). Roughly; strongly accented.

Buffo (masc.), **Buffa** (fem.). A comic opera, or air, or singer.



Bruch, Max. Comp.; Ger. B. 1838; d. 1920.

Buck, Dudley. Composer, organist; U. S. A. B. 1839; d. 1909.

Bull, "Ole" Bornemann. Violinist; Norway. B. 1810; d. 1880.

Bülow, Hans von (*behl-o*). Pianist, composer; Germany. B. 1830; d. 1894.

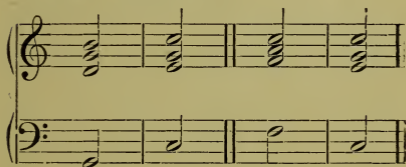
C

C. The first note in the natural major scale. Middle C, the C lying between the fifth line of the bass staff and first line of the treble staff; the C clef  or  always signifies this C.

Cabaletta (It.). ("A little horse," so called from the rapid triplet accompaniment generally used with it.) A vocal rondo, the theme often repeated with elaborate variations.

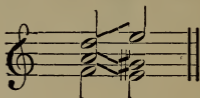
Cachucha (Sp.) (*ca-choo'-cha*). The same as *Bolero*.

Cadence [from Lat. *cado*, to fall]. The end of a phrase, part, piece. The principal cadences are as follows: whole, or perfect, dominant to tonic; half, or imperfect, tonic to dominant; deceptive, dominant to subdominant or submediant.

*Perfect.**Plagal.**Half.**Deceptive.*

Plagal cadence, subdominant to tonic. 14

the perfect cadence the dominant is generally preceded by the 6-4 of the tonic; in the half cadence the 6-4 of the tonic before the dominant which is the final; half and deceptive cadences are used in the course of a piece; perfect and plagal at the end. The Phrygian cadence consists of the following chords:—



A long, brilliant, vocal or instrumental flourish introduced just before the close, or before the return of the principal theme, is also called a cadence (in Italian, *cadenza*).

Cadenza (It.). A cadence. The Italian word is generally used when applied to the kind of passage described above.

Calando (It.) [from *calare*, to go down or decrease]. Getting both slower and softer.

Calando (It.) [from *calcare*, to tread upon]. Hurrying the time.

Calma (It.). Calm, quiet.

Calmato (It.). Calmed, quieted.

Calore (It.) (*kal'-o-reh*). Warmth, passion.

Caloroso (It.). Warmly, passionately.

Canon (Gr.). Law or rule. (1) The measurement of the ratios of intervals by means of the monochord. (2) A musical composition in which each voice imitates the theme given out by the leading voice; this imitation may be at any interval above or below, or may begin at any point of the theme. There are many varieties of the canon. The following are the most important, if any importance attaches to such dry productions: **Close Canon**, the entrance of the voices indicated by a sign; the parts not written out. **Open Canon**, the reverse of this; *i.e.*, written in full. **Finite**

Canon, one with an ending. **Infinite Canon**, one without an ending.

There are also canons by augmentation, by diminution, by inversion, by retrogression (cancrizans), etc., etc.

Cantabile (It.) (*can-tah'-bee-leh*) [from *cantare*, to sing]. In a singing style.

Cantan'do (It.). Singing.

Canta'ta. (1) A mixture of aria and recitative for one voice. (2) A short oratorio, or a secular work in oratorio form, sung without costume or action.

Cantatore (It.) (*can-ta-to'-reh*). A singer male.

Cantatrice (It.) (*can-ta-tree'-chek*). A singer, female.

Canticle (Lat.). (1) A song of praise. **Cantico** (It.), **Cantique** (Fr.) (*kan-teek*), **Lobgesang** (Ger.) (*lope-ge-zang*). (2) The parts of Scripture—Te Deum and Benedicite Omnia Opera—that form the chief part of the musical service of the Protestant Episcopal Church.

Canto (It.). The air; the melody; upper part.

Canzonette (Fr.) (*can-so-net*), **Canzonetta** (It.), **Canzonet** (It.). A short part song.

Capo (It.). Head; beginning. **Da capo**, from the beginning.

Capriccietto (It.) (*ca-pree-chee-et'-to*). A little caprice.

Caprice (Fr.) (*ca-prees'*), **Capriccio** (It.) (*caprit'-chio*). A whim; freak; composition without form. In German, **Grille**.

Carol. A song of praise, usually sung at Christmas and at Easter.

Cavatina (It.) (*cah-vah-tee'-nah*). A short air; a song without a repetition of the first member.

Carrêno, Theresa (*car-rehn-yo*). Pianist, U. S. A. B. 1853; d 1917.

Celerita (It.) (*che-leh'-ree-tah*), **con.** With speed.

Cembalo (It.) (*chem'-ba-lo*). Harpsichord; piano.

Chacona (Sp.) (*cha-co'-na*), **Ciaconna** (It.) (*chea-con'-na*), **Chaconne** (Fr.) (*sha-con*). A slow dance in $\frac{3}{4}$ time, written on a ground bass of eight measures, sometimes introduced in the suite.

Chant. A form of composition in which reciting notes alternate with phrases sung in time. There are two forms of chant, Anglican and Gregorian. The Anglican chant may be single, *i. e.*, with the reciting notes and two inflections (phrases in time), or double, that is, the length of two single chants. The Gregorian chant consists of: (1) The intonation. (2) The dominant or reciting note. (3) The mediation (analogous to the inflection, but not in strict time). (4) The dominant again. (5) Ending or cadence. The chant was undoubtedly first sung to metrical words, therefore was as rhythmic as a modern melody. This rhythmic character has been lost by adapting prose words to it.

Chant (Fr.) (*shawnt*). Song; melody; tune; vocal part.

Characterstücke (Ger.) (*ka-rak'-ter-stee-ke*). Character pieces; descriptive music, as the pastoral symphony.

Chiarezza (It.) (*ke-ah-ret'-za*), **con.** With clearness.

Chiave (It.) (*ke-ah'-veh*). Key or clef.

Chadwick, Geo. W. Composer; U. S. A. B. 1854.

Chaminade, Mlle. C. (*shah-mee-nad*). Pianist, composer; France. B. 1860.

Cherubini, Maria Luigi C. S. (*keh-roo-bee-nee*). Composer and theorist; Italy. B. 1760; d. 1842.

Choeur (Fr.) (*koor*). Chorus, choir.

Choir. (1) A company of church singers.

(2) The part of the church appropriated to the singers. In English churches (Anglican) the choir is divided into two parts, called the *decani*, or choir on the dean's side, and *cantori*, or choir on the cantor's side. When chanting, they generally sing antiphonally, joining in the "Gloria." In anthems the words *decani* and *cantoris* are printed to indicate which side is to sing a given part.

Choir Organ. One of the divisions of the organ, the manual for which is generally the lowest. Was originally called *chair organ*; called in France *prestant*.

Chor (Ger.) (*kore*). Chorus, choir; a number of instruments of the same kind.

Choral. (1) For a chorus. (2) An old form of psalm-tune.

Choral Service. A service of which singing is the most prominent part.

Chord, Akkord (Ger.), **Accord** (Fr.), **Accord** (It.). A combination of three or more sounds—common or perfect chord, or triad. Consists of any sound with its third and fifth; it is called major when the interval from one (or root) to three contains two whole tones; minor, when it contains a tone and a half; diminished, if there are three whole tones from one to five; augmented, if there are four whole tones from one to five. A chord is inverted when its root is not at the bass; chords with more than three letters are dissonant chords, called chords of the seventh if they contain four letters, chords of ninth if they contain five letters, etc., etc. Chords bear the name of the degree of the scale upon which they are written: First, tonic; second, supertonic; third, mediant; fourth, subdominant; fifth, dominant; sixth, submediant; seventh, leading note or diminished chord.

Chorus. (1) A company of singers. (2) The refrain of a song. (3) A composition for a company of singers. (4) The mixture, stops in an organ.

Chromatic, Chromatisch (Ger.), **Chromatique** (Fr.), **Cromatico** (It.). (1) Sounds foreign to the key. (2) A scale, consisting of half-tones. Chromatic chord, one including foreign sounds. Foreign to the key; chromatic interval, one not found in the major scale; chromatic half-tone, changing the pitch without changing the letter, as C, C#.

Church Modes. The scales derived from the Greek, in which Gregorian music or plain songs are written.

Cis (Ger.) (*tsis*). C sharp.

Civetteria (It.) (*chee-vet-tee'-rea*), **con.** With coquetry.

Clarabella. An eight-foot soft organ-stop.

Clarinet or Clarionet (a little clarion). A wind instrument with a beating reed, invented in 1654 by Denner. The compass of the clarinet is from E third space bass to the second C above the treble (the highest octave is rarely used). Clarinets are made in several keys; those used in the orchestra are in C, B \flat and A; the B \flat clarinet sounds a whole tone lower than the written notes, the A clarinet a minor third lower; alto and bass clarinets are also used, the former in F and E \flat , the latter an octave below the ordinary clarinet. The clarinet has four well-marked registers: the first, or chalumeau, extends from the lowest note to the octave above; second to B \flat in treble staff; third to C above treble staff; fourth the rest of the compass.

Chopin, Frederick F. (*sho-pang*). Composer and pianist; Poland. B. 1809; d. 1849.

Clavichord. An instrument resembling a square piano. The strings were vibrated by forcing wedge-shaped pieces of brass called tangents against them. By depressing the keys, the tangent acted both as a means of vibrating the string and as a bridge. When the finger was raised, the string was damped by a piece of woolen cloth wrapped round it, between the tangent and the pin-block. The chief interest in this obsolete instrument is the fact that it was the favorite of J. S. Bach.


Clavier or Klavier (Ger.) (*klah-feer'*). (1) Keyboard. (2) Used as a name for the piano forte.

Clef [from Lat., *clavis*, a key]. A sign placed on the staff to indicate the names and pitch of the sounds. Three clefs are used in modern music: (1) The treble or G clef,

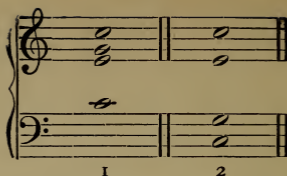


also called violin clef; this is now always placed on the second line. (2) The C clef:—



This clef, when on first line, is called soprano clef; on second line, mezzo soprano clef; on third line, alto clef, also viola or alto trombone clef; on fourth line, tenor clef; used also for upper notes of violoncello and bassoon. The C clef always signifies middle C; that is, C that lies between the fifth line bass staff and first line treble staff. Bass or F clef,  placed on the fourth line, occasionally on the third, when it is called the baritone clef; used for bass voices and all bass instruments.

Close Harmony. When the sounds forming the chords are drawn together as much as possible.



No. 1, close harmony ; No. 2, open harmony.

Coda (It.). “Tail.” A passage added after the development of a fugue is finished, or after the “form” of a sonata, rondo, or any other composition has been completed, to produce a more satisfactory close.

Coi (*coe*), **Col**, **Coll’**, **Colla**, **Colle**, **Collo** (It.). With the.

Col canto. With the melody.

Colla parte. With the principal part.

Colla voce. With the voice. In score writing, to save the labor of re-writing a part which is to be played by two or more instruments. It is usual to write the part for one instrument, for instance, the violin, and write the words *col violino* on the staff appropriated to the other instrument.

Come prima (It.) (*coh'-meh pree'-mah*). As at first.

Commodo (It.) (*com-mo'-do*). At a convenient rate of motion.

Common Chord. The combination of any sound (called the root) with its major or minor 3d and perfect 5th.

Common Metre or **Ballad Metre**. A stanza, consisting of alternate lines of four and three iammbuses ; as,

How blest is he who ne'er consents
By ill advice to walk.

Common Time. Two beats, or any multiple of two beats, in the measure. The signs $\frac{2}{4}$, C, \mathbb{C} , $\frac{4}{4}$ ($\frac{2}{2}$, $\frac{2}{1}$, $\frac{4}{8}$ rare) indicate simple common time; $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, indicate compound common time, $\frac{6}{4}$ being compounded from two measures of $\frac{3}{4}$; $\frac{6}{8}$ from two measures of $\frac{3}{8}$; and $\frac{12}{8}$ from four measures of $\frac{3}{8}$ time.

Compound Intervals. Intervals greater than the octave.

Compound Times. Those formed by adding together several measures of simple time. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$ are compound common, having an even number of beats; $\frac{9}{4}$, $\frac{9}{8}$ are compound triple, having an odd number of beats.

Con (It.). With.

Concertante (It.) (*con-cher-tan'-teh*). A composition in which two or more parts are of equal importance.

Concerted Music. Music for several voices or instruments, or for voices and instruments combined.

Concerto (It.) (*con-cher'-to*), **Conzert (Ger.)**, **Concert (Fr.)** (*con-sehr*). A composition designed to display the capabilities of one instrument accompanied by others.

Consecutive Fifths. Two voices or parts moving together a fifth apart.

Consecutive Octaves. Two voices or parts moving together an octave apart. Consecutive fifths and octaves are forbidden by the laws of composition, but the prohibition is frequently disregarded by the best writers.

Contralto (It.). The lowest female voice, usually called alto.

Countertenor. The developed falsetto. See *Alto*.

Couperin, François (*koo-peh-rang*). Called le Grand. Composer and improver of system of fingering; France. B. 1668; d. 1733.

Coranto (It.), **Courante** (Fr.). An old dance in triple time, used as a movement in the suite.

Cornet, Cornetto (It.), **Zinke** (Ger.). (1) Originally a coarse-toned instrument of the hautboy family. (2) A compound stop in the organ. (3) **Cornet-a-piston**, a brass instrument of the trumpet family. (4) **Eche cornet**, a compound organ-stop with small scale pipes, usually in the swell.

Corno (It.). Horn; the French horn, or Waldhorn (Ger.). The horn of the orchestra.

Coro (It.). Chorus.

Corona (It.). "Crown." A pause.


Corrente (It.) (*cor-ren'-teh*). Coranto.

Count. The beats in the measure are called counts, from the practice of counting the time.

Counterpoint [from Lat., *contra-punctus*, against the point]. Notes were originally called points, hence when another set of points were added above or below the points of the theme, they were called counterpoints. In modern use counterpoint may be defined as the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design of its own.


Counter-subject. A theme employed in conjunction with the principal theme in a fugue.


Coupler. A mechanism in the organ, by means of which the keys of two manuals are joined so that the depression of the keys of one causes the depression of the corresponding keys of the other. **Pedal Coupler** joins pedal keys to one of the manuals. **Octave Coupler** causes the octave above or below each key struck to sound either on the same or on another manual.


- Couplet** (Fr.) (*coo-play*). Stanza; ballad.
- Couplet** (Eng.). A pair of rhyming lines.
Two notes played in the time of three of the same denomination.
- Cracovienne** (Fr.). Polacca.
- Crescendo** (It.) (*cray-shen-do*). Abbreviation, *Cres.*, sign :  to increase in loudness [from It., *crescere*, to increase].
- Crotchet**. A quarter-note.
- Cyclical Forms**. Forms of composition in which one or more themes return in prescribed order, as sonata, rondo, etc.
- Czardas** (*char-dash*). A Hungarian dance with sudden alterations of tempo.
- Czimken** (*chim-ken*). A Polish dance.

- Cramer**, John Baptist (*crah-mer*). Pianist and composer; Germany. B. 1771; d. 1858.
- Crouch**, Frederick N. Ballad writer; England. B. 1808; d. 1896.
- Czerny**, Karl (*chur-neh*). Composer and pianist; Austria. B. 1791; d. 1857.

D

- D. C. al  e poi la coda**. From the beginning to the sign, then the coda.
- D. C. senza replica** (It.) (*sehntza reh'-plee-cah*). From the beginning without repeating the parts.
- D. C. senza repetitione** (*reh-peh-tee-shee-o-neh*) means the same as above.
- D dur** (Ger.). D major.
- D moll** (Ger.). D minor.
- Da** (It.). From.
- Da camera** (It.). Chamber music.
- Da capo** (It.). From the beginning; abbreviated D. C.

Da capo al fine. From the beginning to the word fine (*fee-neh*), the end, or a double bar with  over it.

Da capo al segno (It.) (*sehn-yo*). From beginning to the sign .


Da capella (It.). Church music.

Damper Pedal. The miscalled loud pedal; a mechanism controlled by the foot for raising all the dampers at once from the strings.

Deceptive Cadence. One in which the dominant chord is not followed by the tonic.

Deciso (It.) (*deh-chee'-so*). Decided; energetically.

Declamando (It.) (*deh-cla-man'-do*). In declamatory style.

Decres. Abbreviation of **Decrescendo** (It.) (*deh-creh-shen'-do*). To decrease in volume of sound. Sign: .

Decuplet. A group of ten notes played in the time of eight of the same denomination.

Degree. From one letter to the next, a degree may be a half-tone, minor second; whole tone, major second; tone and a half, augmented second.

Delicatamente (It.). Delicately; gently.

D'Albert, Eugene. Pianist; Scotland. B. 1864.

Damrosch, Leopold. Violinist; Posen. B. 1832; d. 1885.

Damrosch, Walter, his son. Composer, conductor; Germany. B. 1862.

David, Ferdinand (*dah-veed*). Violinist; Germany. B. 1810; d. 1873.

De Koven, R. Composer; U. S. A. B. 1859; d. 1920.

Delibes, Leo (*deh-leeb*). Operas; France. B. 1836; d. 1891.

- Delicatezza** (It.) (*deh-lee-cah-tetza*), **con.**
With delicacy.
- Delicatissimo** (It.). Exceedingly delicate.
- Delicato** (It.) (*deh-lee-cah-to*). Delicate.
- Delirio** (It.) (*deh-lee-reco*), **con.** With frenzy.
- Des** (Ger.). D flat.
- Des dur** (Ger.). D \sharp major.
- Des moll** (Ger.). D \flat minor.
- Descant or Discant.** (1) The earliest attempts at adding other parts to a cantus were called descant. (2) The highest part (soprano) in vocal music.
- Desiderio** (It.) (*deh-see-dee'-rio*). Longing.
- Destinto** (It.) (*deh-stin-to*). Distinct.
- Destra** (It.). Right. **Mano destra**, the right hand. **Mano sinistra**, the left hand. **Colla destra**, with the right. A direction in piano music.
- Détaché** (Fr.) (*deh-tash-eh*). Detached; staccato.
- Devoto** (It.). Devout.
- Di** (It.) (*dee*). By, with, of, for. **Di bravura**, with bravura. Literally, with bravery.
- Di molto** (It.). Very much. **Allegro di molto**, very fast.
- Diapason** (Gr.). (1) An octave. (2) An organ-stop of 8-foot pitch, open or closed (stopped). (3) The standard pitch, A = 435 vibrations per second, not yet universally adopted.
- Diatonic.** (1) The major and minor scales. Strictly speaking, the modern harmonic minor is not purely diatonic, owing to the presence of the augmented 2d between 6 and 7. (2) Diatonic chords, melody, progressive modulation, are those in which no note foreign to the scale in which they are written appears. [From Gr., *dia-teino*, to stretch; referring to the string of the canon or monochord.]

Difficile (It.) (*dif-fee'-chee-leh*), **Difficile** (Fr.) (*dif-fi-seel*). Difficult.

Diluendo (It.) [*diluere*, to dilute]. Wasting away; decrescendo.

Diminished. (1) Intervals less than minor or perfect. (2) A chord with diminished 5th, as on the 7th of the scale or the 2d of the minor scale. (3) Diminished 7th chord, a chord composed of three superimposed minor thirds, as $\overbrace{B\ D\ F\ A}^{\flat}$

Diminuendo (It.). Same as *Decrescendo*.

Diminution. In canon and fugue, when the answer (comes) is given in notes of half (or less) the value of those in the subject (dux).

Direct Motion. Both (or all) parts ascending or descending together.

Dis (Ger.). D sharp.

Dis moll (Ger.). D \sharp minor.

Disjunct Motion. Moving by skips.

Disperato (It.), **Con disperazione** (*dis-peh-ratz-eo'-neh*). Despairingly; with desperation.

Dispersed Harmony. When the members of the chords are separated widely.

Dissonance. An interval, one or both of whose members must move in a certain way to satisfy the ear. All augmented and diminished intervals, seconds, sevenths, and ninths, are dissonances.

Divertimento (It.) (*dee-ver-tee-men'-to*), **Divertissement** (Fr.) (*dee-vehr-tiss-mong*). (1) A pleasing, light entertainment. (2) A composition or arrangement for the piano; this is the most usual meaning. (3) A suite or set with a number of movements for instruments, called also a serenata.

Do. (1) The first note in the natural scale in Italy; this syllable was substituted for *ut*,

the first of the Guidonian syllables; *ut* is still retained in France. (2) In the "movable do" system of singing, the keynote of every scale is called *do*.

Dodecuplet. A group of twelve notes played in the time of eight of the same denomination.

Dolce (It.) (*dol-cheh*). Sweet.

Dolcemente, con dolcezza (It.) (*dol-chet-zah*). With sweetness.

Dolcissimo (It.) (*dole-chis-see-mo*). As sweet as possible.

Dolente (It.). Afflicted.

Dominant. (1) The fifth note in the scale. (2) The reciting note in Gregorian chants.

Dominant Chord. The major triad on the fifth of the major or minor scale.

Dominant Seventh. The seventh over the root added to the dominant chord.

Doppio (It.) (*dop'-pee-o*). Double, as *doppio movimento*, double movement, *i. e.*, twice as fast.

Dot. (1) A dot after a note or rest increases its duration one-half; a second dot increases the duration one-half of the first dot.

$$\text{P}^{\cdot} = \text{P} \quad \text{P} \quad \text{P}$$

$$\text{P}^{\cdot\cdot} = \text{P} \quad \text{P} \quad \text{P} \quad \text{P}$$

(2) A dot over a note signifies that it is *or*

Döhler, Theo. (*deh-ler*). Pianist; Italy. B. 1814; d. 1856.


Donizetti, Gaetano (*do-nee-tzet'-tee, gah-etah'-no*). Composer; Italy. B. 1797; d. 1848.

Dorn, Heinrich L. E. Composer, pianist; Germany. B. 1804; d. 1892.

be played or sung staccato. (3) Dots combined with slur



in music for bow instruments signify the notes are to be played with one motion of the bow with a slight stop after each note; in piano music, to raise the arm with stiff wrist after each note or chord and let it fall lightly from the elbow on the next. (4) Dots

over a note thus  signify that the note is to be repeated by sub-division into as many notes as there are dots.

Double Bar. Two single bars placed close together signifying: (1) The end of a part or piece. (2) A change of key or of time signature. (3) In hymn-tunes the end of a line.

Double Counterpoint. A counterpoint so contrived that it may be placed either above or below the theme, without producing any forbidden intervals. A double counterpoint is said to be at the octave when, if written above the theme, it may be moved down an octave; at the 10th, if it may be moved down a tenth; at the 12th, if it may be moved down a twelfth. Double counterpoint may also be at the 9th and 11th, but the former are much more used.

Double Diapason. An organ-stop of 16 foot tone.

Double Flat, $\flat\flat$, depresses a letter a whole tone.

Double Sharp, $\sharp\sharp$, raises a letter a whole tone.

Doucement (Fr.) (*doos-mong*). Sweetly, softly.

Down Beat. The first beat in the measure; the principal accent in the measure.

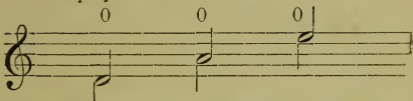
Drängend (Ger.) (*drayn'-gent*). Hurrying; accelerating.

Dritta (It.). The right hand.

Droit or Droite (Fr.) (*droa*). Right hand.

Due (It.) (*doo-eh*). Two. A **due**, by two; that is, divide, when marked over a string part in the orchestra; but when over a wind instrument part it means that both of the pair are to play the notes.

Due corde (It.). Two strings. In violin music, means that the note is to be played on the open string and as a stopped note simultaneously. The only notes that may be so played on the violin are:—



sometimes signified by writing them as above

Duet, Duo (Fr.), **Duetto** (It.). A composition for two voices or instruments or for two performers on the piano or organ.

Duetto (It.) (*doo-et-tee'-no*). A little duet

Duolo (It.) (*doo-o'-lo*), **con doloroso** (It.) **con dolore** (It.) (*do-lo'-reh*). Plaintively, mournfully.

Duple. Double. Duple Time, two beats in the measure.

Dur (Ger.) (*duhr*). Literally, hard; major.

Dur-moll Tonart (Ger.). Major-minor scale or mode; a diatonic scale with major 3d and minor 6th.

Dresel, Otto (*dreh-zel*). Pianist; Germany. B. 1826; d. 1890.

Dulcken, Ferdinand Q. (*dool-ken*). Composer, pianist; Germany. B. 1837; d. 1902.

Dulcken, Marie Louise. Pianist; Germany. B. 1811; d. 1850.

Durchführung (Ger.) (*doorch'-fee-roonk*). The working out; development of a sonata or fugue. See *Development*.

Durchkomponiert (Ger.) (*doorch'-kom-po-neert*). Composed through. Applied to a song that has a separate setting for each stanza.

Düster (Ger.) (*dees-tehr*). Gloomy; mournful, sad.

Duschek or Dussek, Franz. Composer; Hungary. B. 1736; d. 1799.

Duschek or Dussek, Johann L. Pianist. B. 1761; d. 1812.

Duvernoy, Jean B. (*doo-ver-noy*). Pianist, teacher; France. B. 1802; d. 1880.

Dvorak, Anton (*tfor-shak*). Composer; Bohemia. B. 1841; d. 1904.

Dykes, Rev. J. B. Hymn writer; England. B. 1823; d. 1876.

E

E. (1) The third of the natural major scale, fifth of the natural minor. (2) The first or highest string (chanterelle) of the violin. (3) The fourth or lowest string of the double bass.

E moll (Ger.). E minor.

E poi (It.). And then; after.

Ecclesiastical Modes. The scales called also Ambrosian and Gregorian, in which plain song and plain chant are written. They differ from the modern diatonic in the position of the half-tones; their position depends upon the initial note of the scale.

Eclogue or Eglogue (Fr.) [from Greek, *ἐκλεγο*, to select]. A pastoral; a poem in

which shepherds and shepherdesses are the actors.

Ecole (Fr.) (*eh-cole*). A school or style of music.

Ecossais (Fr.) (*ek-cos-seh*) or **Ecossaise** (*ek-cos-saze*). (1) In the Scotch style. (2) A lively dance.

Egualmente. Equally; steadily.

Einfach (Ger.). Simple. **Einfachheit**, simplicity in construction.

Einleitung (Ger.) (*ein-lei-toonk*). Leading in; introductory.

Eis (Ger.) (*eh-is*). E sharp. -

Eleganza (It.) (*eh-lee-gantza*), **con.** With grace.

Elegy. A mournful poem commemorating the dead.

Elevato (It.) (*eh-leh-vah'-to*). Elevated; exalted.

Embellishment. The ornaments of melody, as trill, turn, mordent, etc.

Embouchure (Fr.) (*om-boo-shoor*). (1) The mouth-piece of a wind instrument. (2) The position and management of the mouth and lips of the player.

Empfindung (Ger.) (*emp-fin-doonk*). Emotion; passion.

Energia (It.) (*eh-nur-jea*), **con.** With energy.

Eddy, Hiram Clarence. Organist; U. S. A. B. 1851.

Eichberg, Julius. Composer; Germany. B. 1824; d. 1893.

Elsner, Louis C. Critic, historian; U. S. A. B. 1848; d. 1920.

Emery, Stephen. Theorist; U. S. A. B. 1841; d. 1893.

Energico, Energicamente, Energisch (Ger.). Energetic; forcibly.

Enfatico (It.) (*en-fa'-tee-ko*). Emphatic; decided.

Enharmonic. In modern music, a change of the letter without changing the pitch, as, C \sharp , D \flat .

Ensemble (Fr.) (*ong-sombl*). Altogether.
(1) The union of all the performers. (2) The effect produced by this union. (3) The manner in which a composition for many performers is "put together."

Entschlossen (Ger.) (*ent-shlos-sen*). Resolute; resolutely.

Entusiasmo (It.) (*ehn-too'-see-as-mo*), **con**. With enthusiasm.

Episode. The parts of a fugue that intervene between the repetitions of the main theme.

Equabile (It.) (*eh - qua - bee - leh*). Equal; steady.

Ergriffen (Ger.). Affected; moved.

Ergriffenheit. Emotion.

Erhaben (Ger.). Lofty; sublime.

Erhabenheit. Sublimity.

Ermattet (Ger.). Exhausted.

Ernst (Ger.). Earnest; serious.

Eroica (It.) (*eh-ro'-ee-ka*). Heroic.

Ersterbend (Ger.). Dying away; morendo

Es (Ger.). E flat.

Es dur (Ger.). E flat major.

Es moll (Ger.). E flat minor.

Espressione (It.) (*ehs-pres-see-o-neh*), **con**. With expression.

Erard, Sebastian. Piano maker; Paris. B. 1752; d. 1831.

Ernst, H. W. Violinist, composer; Germany. B. 1814; d. 1865.

Espressivo (It.). Expressive.

Estinguendo (It.) (*es-tin-guen-do*). As soft as possible.

Estinto (It.). Dying away; extinguishing.

Estravaganza (It.) (*es-trah-vah-gantza*). A fanciful composition; a burlesque.

Étude (Fr.) (*eh-tood*). A study, lesson.

Etwas (Ger.) (*et-vos*). Somewhat; as, **etwas langsam**, somewhat slow.

Euphony [Gr., *eu*, good, *phone*, sound]. Well-sounding; agreeable.

Extemporize. To play unpremeditated music.

Essipoff, Annette. Pianist; Russia. B. 1850; d. 1914.

F

F. The fourth or subdominant of the natural major or minor scale.

F Clef. See *Clef*.

F dur (Ger.). F major.

F moll. F minor.

Fa. The fourth of the syllables adopted by Guido, called the Aretinian syllables. In "Movable Do" system the fourth of any scale.

Fa bemol (Fr.). F flat.

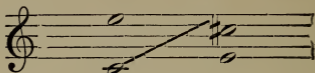
Facile (Fr.) (*fa-seel*), **Facile** (It.) (*fah-chee-leh*). Easy.

Facilement (Fr.) (*fa-seel-mong*), **Facilmente** (It.) (*fa-cheel-men-teh*). Easily; fluently.

Facilité (Fr.). Made easy; an easy version of a difficult passage.

Fa dièse (Fr.) (*dee-ehs*). F sharp.

False Relation. When a note sounded by one voice is given in the next chord, altered by \sharp , \flat , or \natural , by another voice, thus:—



Falsetto (It.). The highest register of the voice.

Fanfare (Fr.), **Fanfara** (It.). A brilliant trumpet call or flourish; a brass band.

Fantasia (It.), **Fantasie** (Ger.), **Fantaisie** (Fr.). A composition that is not in any of the regular forms; often used of pianoforte arrangements of themes from operas.


Fantasia, Free. The name sometimes given to that part of a sonata that comes after the double bar; the *Durchführung* or development.

Fantastico (It.), **Fantastique** (Fr.). Fantastic; grotesque.

Farandola (It.), **Farandole** or **Farandoule** (Fr.). A rapid dance in $\frac{6}{8}$ time, Southern France and Italy.

Feierlich (Ger.). Festal; pompously; grandly; solemnly.

Feldton. The key of $E\flat$, often used for military band music.

Fermata (It.) [from *fermare*, to stay] A pause.  A cessation of accompaniment and time, while a soloist executes a cadenza.

Feroce (It.) (*feh-ro'-cheh*). Wild; fierce.

Ferocita (It.) (*feh-ro'-chee-tah*), **con.** With ferocity.

Faelten, Carl. Germany. B. 1846; d. 1925.

Faure, J. B. (*fore*). Baritone and composer; France. B. 1830; d. 1914.

- fertig** (Ger.). Quick; ready; nimble.
- fertigkeit**. Dexterity; technical skill.
- fes** (Ger.). F flat.
- festgesang**. Festival song.
- festivo** (It.) (*fes-tee'-vo*). Festive; solemn.
- festivita** (It.) (*fes-tee'-vee-ta*), **con.** With joyfulness.
- feuer** (Ger.) (*foy-ehr*). Fire.
- Feuerig** (Ger.). Fiery.
- Fiddle**. This word and "violin" both come from the same root—the Low Latin word *vitula*.
- Fieramente** (It.). Proudly; fiercely.
- Fiero** (It.) (*fee-eh-ro*), **Fier** (Fr.) (*fee-eh*). proud; fierce.
- Fifteenth**. An organ-stop of 2-foot pitch; open; metal.
- Fifth**. (1) An interval which includes five letters. (2) The dominant of the key.
- Figure**. (1) A form of accompaniment maintained without change. (2) A repeated melodic phrase. (3) Sequence.
- Figured Bass, Basso figurato** (It.), **Basse chiffre** (Fr.). A bass with figures over it (or under it) to indicate the chord each note is to bear. Invented as a species of musical short-hand, it has been retained as a means of teaching harmony, although its warmest advocates admit its inadequacy to the indication of modern harmony.
- Filar la voce** (It.) (*feelar-la-vocheh*), **Filer la voix** (Fr.) (*fee-leh-la-voa*). To sustain a sound with even tone. Literally, to spin like a thread.

- Fesca, F. E.** Composer; Germany. B. 1789; d. 1826.
- Field, John.** Pianist; Ireland. B. 1782; & 1837.

- Fin** (Fr.) (*fang*), **Fine** (It.) (*fee-neh*). End.
- Finale** (It.) (*fee-nah-leh*). Final. The last movement of a sonata or symphony or of the act of an opera.
- Fingering**. The art of using the fingers systematically when playing an instrument; the marks or figures that indicate what fingers are to be used.
- Fiorituri** (It.) (*fee-o-ree-too-ree*). Embellishments; florid passages.
- Fis** (Ger.). F sharp. **Fisfis** or **Fisis**, F double sharp.
- Fis dur.** F sharp major.
- Fis moll.** F sharp minor.
- Fixed Do.** *Do* used as the name of C; movable *do* is *do* used as the keynote of any scale.
- Flat.** The sign of depression (\flat) lowers the letter a half-tone.
- Flue Stops.** Organ stops, the pipes of which are constructed on the same principle as the whistle or flageolet.
- Foco** (It.). Fire. **Con foco** or **fuoco**, with fire.
- Focoso.** Fiery; ardently.
- Fois** (Fr.) (*foa*). Time; as, **première fois**, first time.
- Forlana** (It.), **Fourlane** (Fr.) (*foor-lan*). A dance somewhat similiar to the tarantella.
-
- Flotow**, F. F. A. Opera composer; Germany. B. 1812; d. 1883.
- Foerster**, Adolph M. Composer; U. S. A. B. 1854; d. 1927.
- Foote**, Arthur. Composer; U. S. A. B. 1853.
- Formes**, Karl (*for-mehs*). Basso; Germany. B. 1810; d. 1889.

Form. The number, order, and key relation of the several themes that are combined to make an extended composition, such as the sonata, rondo, symphony, concerto, etc.

Forte (It.) (*for-teh*). Loud. **Fort** (Fr.), **Stark** (Ger.). **Meno forte**, less loud. **Mezzo forte** (M. F.), half loud. **Piu forte**, louder. **Poco forte**, a little loud; rather loud. **Sempre forte**, always loud. **Forte stop**, a mechanism worked by the feet or the knee, or a draw-stop, by means of which the whole power of the harmonium, organ, etc., may be put on at once.

Forte possibile (It.) (*pos-see'-bee-leh*), **Fortissimo** (It.). Loud as possible.

Forza (It.) (*fortza*), **con.** With force.

Forzando (It.) (*fortzando*). Forcing the sound; emphasizing a certain note, indicated by <, ^, *fz*, *sfz*.

Forzato (It.) (*fortzato*), **Sforzando**, **Sforzato**. All have the same meaning as *Forzando*.

Fourth. (1) An interval embracing four letters. (2) The subdominant of the scale.

Franchisezza (It.) (*fran-ket'-za*), **Franchise** (Fr.) (*frong-shees*). Freedom; confidence.

Freddamente (It.). Frigidly; coldly.

Fredezza (It.) (*freh-det'-za*), **con.** With coldness.

Free Style. The reverse of strict contrapuntal style.

French Horn. See *Horn*.

Frets. Pieces of wood, metal, or ivory, set across the fingerboard of some string instru-

Foster, Stephen. Song writer; U. S. A. B. 1826; d. 1864.

Franz, Robert (*frants*). Composer; Germany. B. 1815; d. 1892.

ments, raised slightly above its surfaces, to regulate the pitch of the sounds; the finger is pressed on the string behind the fret, which then acts as a bridge.

Frisch (Ger.). Fresh; lively.

Fröhlich (Ger.). Gay; cheerful.

Fuga, Fugue (It.), **Fuge** (Ger.) (*foo-geh*). [From Lat., *fuga*, flight.] The parts seeming to fly one after another; the highest development of counterpoint; a composition developed from one or two (sometimes three) short themes, according to the laws of imitation.

Fugara. An open, metal pipe organ-stop, generally of 4-foot tone.

Fugato. In fugue style. **Aria fugato**, a song with fugue-like accompaniment.

Fughetto (It.). A slightly developed fugue.

Full Cadence. Perfect cadence. See *Cadence*.

Fundamental. The generator or root of a chord.

Fundamental Bass. The roots of the harmonies on which a piece is constructed.

Funèbre (Fr.) (*foo-nebr*), **Funerale** (It.) (*foo-neh-rah'-leh*). Funereal; dirge-like.

Fuoco (It.) (*foo-o'-ko*). Fire. **Con fuoco** with fire.

Furia (It.) (*foo'-re-ah*), **con**. With fury.

Furniture. A mixture-stop in the organ.

Furore (It.) (*foo-ro'-reh*), **con**. With fury; passion.

Frescobaldi, G. (*fres-co-bal-dee*). Composer, organist; Italy. B. 1583; d. 1644.

Fuchs or Fux, J. J. (*fooks*). Theorist. B. 1660; d. 1741.

Fumagalli, Adolfo (*foo-mah-gal'-lee*). Pianist, composer; Italy. B. 1828; d. 1856.

G

G. (1) The fifth or dominant of the natural major scale. (2) The fourth or lowest string of the violin. (3) The third string of the viola and violoncello; the first string of the double bass. (4) The letter represented by the G or treble clef. (5) Abbreviation for Gauche (Fr.) (*gawsh*), left.

Gagliarda (It.) (*gal-yar-dah*), **Gailliarde** (Fr.) (*gah-yard*). A favorite dance in $\frac{3}{4}$ time resembling the minuet.

Gai (Fr.) (*gay*), **Gaja** (It.) (*gayah*), **Gai-ment** (Fr.) (*gay-mong*), **Gajamente** (It.) (*gay-a-men-teh*). Gay; merry; gaily; merrily.

Galamment (Fr.) (*gal-lam-mong*), **Galante-mente** (It.) (*galant-eh-men-teh*). Gracefully; freely; gallantly.

Galant (Ger.) (*gah-lant'*), **Galante** (Fr.) (*gah-longt*), **Galante** (It.) (*gah-lan-teh*). Free; gallant; graceful.

Galliard. See *Gagliarda*.

Galop (Fr.) (*gah-lo*), **Galopade** (Fr.) (*galopahd*), **Galopp** (Ger.). A rapid, lively dance in $\frac{2}{4}$ time.

Gang (Ger.). Passage.

Ganz (Ger.) (*gants*). Whole. **Ganze Note**, whole note.

Gade, Niels W. (*gah-deh*). Composer; Denmark. B. 1817; d. 1890.

Galin, Pierre (*gah-long*). Inventor of numerical notation; France. B. 1786; d. 1821.


Ganz, Wilhelm (*gahnts*). Composer; Germany. B. 1830; d. 1914.

Garcia, Manuel (*gar-chee-ah*). Teacher of singing, inventor of laryngoscope; Spain. B. 1805; d. 1906.

Gassenauer (Ger.) (*gas-sen-now-er*). Lit., running the streets. An old dance in $\frac{3}{4}$ time.

Gauche (Fr.) (*gawsh*). Left. **Main gauche**, left hand.

Gavot (Fr.) (*gah-vo*), **Gavotte** (*gah-vot*), **Gavotta** (It.). An old dance in $\frac{3}{4}$ time; lively, yet dignified. Frequently introduced in the suite.

G Clef.  See *Clef*.

Gedeckt (Ger.) [from *decken*, to close]. Closed; the stopped diapason.

Gedehnt (Ger.). Slow; stately.

Gefallen (Ger.) (*geh-fal-len*). Pleasure. **Nach Gefallen**, at will. See **Bene placito** and **A piacere**.

Gefühl (Ger.) (*geh-feel*). Feeling. **Mit Gefühl**, with feeling.

Gegensatz (Ger.) (*geh-gen-sats*). The second theme in a sonata. Lit., the against or contrary theme; **Hauptsatz** being the chief or principal theme.

Gehalten (Ger.) (*geh-hal-ten*). Held; sustained; tenuto.

Gehend (Ger.) (*geh-end*). Going; andante. **Etwas gehend** (*con moto*), with motion.

Geist (Ger.). Spirit; mind; genius.

Geistlich (Ger.). Sacred; spiritual.

Gelassen (Ger.). Tranquill; calm.

Gemächlich (Ger.) (*geh-mehch-lich*). Easy; convenient.

Gemächlich comodo. Not too fast.

Garcia, Malibran Maria F., his sister. Soprano; Spain. B. 1808; d. 1836.

Gaul, Alfred R. Composer; England. B. 1837. d. 1913.

- Gemässigt** (Ger.) (*geh-mehs-sicht*). **Moderate.** Lit., measured.
- Gemüth** (Ger.) (*geh-meet'*). Heart; soul; feeling.
- Gemüthlich** (Ger.). Feelingly; heartily.
- Generoso** (It.) (*jeh-neh-ro'-so*). **Freely;** frankly.
- Gentile** (Fr.) (*zhong-til*), **Gentile** (It.) (*jen-tee-leh*). Graceful; delicate. **Con gentilezza** (It.) (*jen-tee-letza*), with grace; nobility.
- Ges** (Ger.). G flat.
- Gesang** (Ger.) (*geh-zong'*). Singing [from *singen*, to sing]; song; melody; air.
- Gesangverein** (Ger.). Singing society.
- Geschmack** (Ger.). Taste. **Mit Geschmack**, with taste. **Geschmackvoll**, tasteful.
- Geschwind** (Ger.) (*geh-shvint'*). **Fast;** presto.
- Gesteigert** (Ger.). Raised; exalted in volume; louder; crescendo.
- Getragen** (Ger.) (*geh-tra-gen*). Sustained. [*Tragen*, to bear up.] **Sostenuto.**
- Gezogen** (Ger.) (*geh-tso-gen*) [from *ziehen*, to draw]. Prolonged; sustained.
- Ghazel** or **Gazel**. A short Persian poem, used by Hiller as a name for short piano-forte pieces, in which a simple theme constantly occurs.
- Giga** (It.). Jig; a rapid dance in $\frac{6}{8}$ time, used as the final movement in the suite, where it is often developed in fugue form.
-
- Gernsheim, F.** (*gurns-heim*). Pianist, composer, conductor; Germany. B. 1839; d. 1916.
- Gerster, Etelka** (*geh-rs-ter*). Soprano; Hungary. B. 1855; d. 1920.

- Gioja** (It.) (*jeo-ya*), **con.** With joy.
- Gioviale** (It.) (*jeo-ve-ah'-leh*). Jovial.
- Gis** (Ger.) (*ghiss*). G sharp.
- Giubilio** (It.) (*jew-bee-leo*). Jubilation.
- Giubilioso** (It.) (*jew-bee-lee-oso*). Jubilant.
- Giustezza** (It.) (*jews-tet'-za*), **con.** With exactness.
- Giusto** (It.) (*jewsto*). Strict; exact.
- Glee.** A composition for three or more voices without accompaniment. The glee differs from the madrigal, its predecessor, in being constructed more on the harmonic than the contrapuntal system; *i.e.*, admits dominant, dissonances, and second inversions. The glee is the most distinctive form of English music. The best glees belong to the eighteenth century and the first part of the nineteenth. They have been largely superseded by the part-song.
- Gli** (It.) (*glee*). The.
- Glide.** (1) To connect two sounds by sliding.
(2) A modern variety of the waltz.
- Glissando, Glissato, Glissicato, Glissicando** (It.). To play a scale on the piano-forte by drawing the finger along the keys. Only possible in the natural scale. In violin playing, to slide the finger rapidly from one "s'op" to the next.
- Glockenspiel** (Ger.). Bell play; a small instrument consisting of bells tuned to the diatonic scale, played by small hammers or by means of a keyboard. Steel bars are sometimes used in place of bells.

-
- Gilchrist, W. W.** Composer; U. S. A. B. 1846; d. 1916.
- Gieason, F. Grant.** Composer; U. S. A. B. 1848; d. 1903.
- Glinka, M. I.** Composer; Russia. B. 1804; d. 1857.

Grace Note. See *Appoggiatura*.

Gradevole (It.) (*grah-deh'-vo-leh*). Grateful.

Graduellement (It.) (*grah-doo-el-mong*). By degrees.

Gran gusto (It.), **con.** With grand expression.

Grandioso (It.) (*gran-de-o'-so*). Grandly.

Grand jeu (Fr.) (*zheu*), **Grand choeur** (*koor*). Full organ.

Grand Piano. Properly, the long, wing shaped pianoforte with keyboard at the wide end; commonly applied to all varieties of piano with three strings to each key.

Grave [Fr., *grahv*; It., *grah-veh*]. Deep in pitch; slow; solemn.

Gravement (Fr.) (*grahv-mong*), **Gravemente** (It.) (*grah-veh-men-teh*). Slowly; seriously.

Gravita (It.) (*gra-vee-tah*), **con.** With dignity.

Glover, Sarah A. Founder of tonic-sol fa method; England. B. 1785; d. 1867.

Gluck, Ch. W. von. Opera composer; Austria. B. 1714; d. 1787.

Godard, Ben. L. P. (*go-dahr*). Composer violinist; France. B. 1849; d. 1895.

Goddard, Arabella. Pianist; England. B. 1836.

Goldmark, Karl. Composer; Germany. B. 1832; d. 1915.

Gollmick, Adolf. Composer, pianist; Germany. B. 1825; d. 1883.

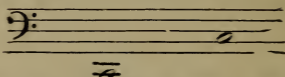
Goria, A. E. (*go'-re-ah*). Pianist; France. B. 1823; d. 1860.

Gottschalk, L. M. Pianist; U. S. A. B. 1829; d. 1869.

Grazia (It.) (*grat-se-a*), con. With grace; elegance.

Grazioso (It.) (*grat-si-oso*), **Graziosamente** (*grat-si-osa-men-teh*). Gracefully; elegantly.

Great Octave. The sounds from



Gropppo (It.), **Groppetto** (It.). A turn; a group.

Grottesco (It.) (*grot-tes'-ko*). Grotesque; comic.

Group. (1) A series of rapid notes grouped together. (2) One of the divisions of the orchestra, as string group, brass group, wood group.

Gruppo, Grupetto. See *Gropppo, Groppetto*.

Guaracha (Sp.) (*gwah-rah'-chah*). A lively Spanish dance in triple time.

Guerriero (It.) (*gwer-reeh'-ro*). Martial; warlike.

Guitar. A string instrument with fretted fingerboard, played by plucking the strings with the fingers of the right hand, one of the oldest and most widespread of instruments. It probably originated in Persia, where it is called *tar* or *si-tar*, passed from

Gounod, Ch. F. (*goo-no*). Composer; France. B. 1818; d. 1893.

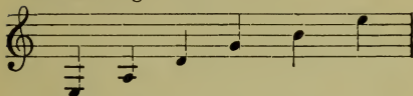
Greatorox, Th. Organist, composer; England. B. 1758; d. 1831.

Grieg, Ed. (*greeg*). Composer, pianist; Norwegian. B. 1843; d. 1907.

Grove, Sir George. Author of dictionary; England. B. 1820; d. 1900.

Guarnerius, A. (*gwar-neh-ree-us*). Violin maker; Italy. B. 1683; d. 1745.

thence to Greece, and to the rest of Europe and North Africa. The guitar now in general use is called the Spanish guitar. It has six strings tuned thus: —



but their actual sound is an octave below the written notes.

Gusto (It.), *con.* With taste.

Gustoso. Tastefully.

Gut (Ger.) (*goot*). Good. **Guter Taktteil**, lit., good bar part; the accented part of the bar.

Guilmant, F. A. (*geel-mong*). Organist, composer; France. B. 1837; d. 1911.

Gurlitt, C. Pianist, composer; Germany. B. 1820; d. 1901.

H

H. Abbreviation for Hand. **Hah** (Ger.), the note B \sharp , B \flat being called B (*bay*).

Half-Note. 

Half-Rest. 

Half-Step. Half-tone.

Half-Tone. The smallest interval in modern music.

Harmonie-Musik (Ger.). Harmony music; music for wind instruments. A band composed of brass and wood instruments is called a harmony band.

Halévy, J. F. (*hah-leh-vee*). Composer; France. B. 1799; d. 1862.

Halle, Sir Ch. (*hal-leh*). Pianist, conductor; **Hagen.** B. 1819; d. 1896.

Harmonium. A keyboard instrument with free reeds. It differs from the reed organ in that the air is forced through instead of drawn through the reeds, giving a stronger, rougher quality of tone.

Harmony [from Gr., *harmo*, to join]. The art of combining sounds.

Harp. A string instrument of very ancient origin, probably first suggested by the bow.

Harpsichord, Malsicol, Clavicin (Fr.), **Cembalo** (It.), **Clavicembalo** (It.), **Flügel** (Ger.). A string instrument with keyboard, in shape like the modern grand piano. The sound was produced by pieces of quill, leather, or tortoise-shell, which scratched across the strings when the keys were struck.

Haupt (Ger.) (*howpt*). Head; chief; principal.

Hauptsatz. Principal theme in a sonata or rondo, etc.

Hautbois (Fr.) (*hote-boa*). See *Oboe*.

H dur (Ger.). B major.

H moll (Ger.) (*hah moll*). B minor.

Händel, G. F. Composer; Germany. B. 1685; d. 1759.

Hatton, John L. Composer; England. B. 1809; d. 1886.

Hauck, Minnie (*howk*). Soprano; U. S. A. B. 1852; d. 1929.

Hauptmann, Moritz (*howpt-man*). Theorist, teacher; Germany. B. 1792; d. 1868.

Haweis, Rev. H. R. Essayist; England. B. 1838; d. 1901.

Haydn, Josef (*highdn*). Composer; Austria. B. 1732; d. 1809.

Haydn, Michael. Composer; Austria. B. 1737; d. 1806.

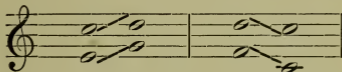
Heftig (Ger.). Impetuous. Literally, heavily

Heimlich (Ger.). Mysteriously; secretly

Heiss (Ger.). Ardent.

Heiter (Ger.). Clear; calm.

Hidden Fifths or Octaves. Called also concealed. These occur when two parts or voices take a 5th or 8th in parallel motion.



The rule forbidding hidden 5ths and 8ths is now very little regarded.

His (Ger.). B sharp.

Hohlflöte (Ger.) (*hole-fla-teh*). Hollow flute; an organ-stop of 8-foot tone, soft, full quality; a stop of the same character a fifth above the diapason is called **Hohlquinte** (*kvin-teh*).

Hegner, Otto. Pianist. B. 1877. d. 1915.

Heller, Stephen. Pianist, composer; Pesth. B. 1814; d. 1888.

Helmholtz, H. L. F. Acoustician; Germany. B. 1821; d. 1894.

Hennes, Aloys. Teacher, pianist; Germany. B. 1827; d. 1889.

Henschel, Geo. Composer, singer, conductor; Germany. B. 1850.

Henselt, A. Composer, pianist; Germany. B. 1814; d. 1889.

Hérolde, Louis J. F. (*heh-rold*). Composer; France. B. 1791; d. 1833.

Herz, Henry (*herts*). Pianist; Austria. B. 1806; d. 1888.

Hesse, Ad. F. (*hes-seh*). Organist; Germany. B. 1809; d. 1863.

Hiller, Ferd. Composer, conductor, pianist; Frankfort. B. 1811; d. 1885.

Holding Note. A sustained note; a pedal point.

Homo'phony, Homo'phonic, Homo'-phonous [Gr., *homo*, one or single; *phonos*, sound]. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Horn [It., *Corno*; Fr., *Cor*; Ger., *Horn* or *Waldhorn*]. A generic term for instrument of brass or other metal, wood, or animal horns sounded by means of a cup-shape mouth-piece.

Hornpipe. An old English dance of a lively, rapid character.

Humoresque (Fr.) (*oo-mo-resk*), **Humoreske** (Ger.). A caprice; humorous fantastic composition.

Himmel, F. H. Composer; Germany. B. 1765; d. 1814.

Hofmann, Joseph. Composer, pianist; Germany. B. 1877.

Hucbald. Theorist; Flanders. Tenth century.

Hullah, John P. Teacher of singing, composer; England. B. 1812; d. 1884.

Hummel, J. N. Composer, pianist; Pressburg. B. 1778; d. 1837.

Hüntten, Franz. Composer, teacher; Germany. B. 1793; d. 1878.

I

Idyl [Fr., *Idylle*; Gr., *Eidullion*]. A small image or form; a short, tender piece of music generally of a pastoral character.

Il piu (It.) (*eel peu*). The most. **Il piu forte possibile**, as loud as possible.

Imitando (It.). Imitating; as, **Imitando la voce**, imitating the voice; a direction to the instrumentalist to imitate the vocalist.

Immer (Ger.). Ever; continuously; **always**.

Impaziente (It.) (*im-pah-tse-en-teh*). **Impatient**; restless.

Imperfect Cadence. Same as *Half Cadence*.

Imperfect Fifth. The diminished fifth.

Imperioso (It.). Imperiously; with dignity

Impeto (It.) (*im'-peh-to*), **con**. With impetuosity.

Impetuoso (It.), **Impetuosamente** (It.). **Impetuously**.

Impromptu. (1) An extemporaneous performance. (2) A piece of music having the character of an extemporaneous performance.

Improvisation. Unpremeditated music.

Improvise. To play unpremeditated music.

In alt (It.). The notes in the first octave above the treble staff.

In altissimo (It.). All notes above the octave *in alt*.

Incalzando (It.) (*in-cal-tsan-do*). To chase; pursue hotly, with constantly increasing vehemence.

Indeciso (It.) (*in-deh-chee-so*). With indecision; hesitating.

Inganno (It.). Deceptive. **Cadenza inganno**, deceptive cadence.

Innig (Ger.). Heartfelt; fervent.

Innigkeit (Ger.), **mit**. With fervor; intense feeling.

Innocente (It.) (*in-no-chen'-teh*), **Innocentemente**. Innocent; natural.

Innocenza (*inno-chent'-sah*), **con**. With artlessness.

Inniglich (Ger.). See *Innig*.

Inquieto (It.) (*in-quee-eh-to*). Unquiet; restless.

Insensibile (It.) (*in-sen-si-bee-leh*), **Insensibilimente** (It.). By imperceptible degrees; gradually.

Insistendo (It.), **Instante** (It.), **Inständig** (Ger.). Urgent; pressing.

Instrumentation. The art of using a number of instruments in combination; the manner of arranging music for the orchestra.

Interlude, **Intermède** (Fr.) (*in-ter-made*), **Intermedio** (It.) (*in-ter-meh-deo*). A short piece of music between the acts of a drama or the verses of a hymn.

Intermezzo (It.) (*in-ter-medzo*). An interlude; a short movement connecting the larger movements of a symphony or sonata.

Interval. The difference in pitch between two sounds. The name of an interval is determined by the number of letters it includes (counting the one it begins with and the one it ends with).

Intimo (It.) (*in'-tee-mo*). Heartfelt; with emotion.

Intonation. (1) The correctness or incorrectness of the pitch of sounds produced by the voice or by an instrument. (2) The notes which precede the reciting notes of the Gregorian chant.

Intoning. In the Anglican Church the singing of prayers, etc., in monotone.

Intrada (It.). An introduction or interlude.

Intrepido (It.) (*in-tre-pee-do*), **Intrepidezza**, **con** (It.) (*in-treh-pee-detza*), **Intrepidamente** (It.) (*in-treh-pee-da-men-teh*). Boldly; with daring; dashing.

Introduction. A preparatory movement to a piece of music, symphony, oratorio, etc., sometimes very short, sometimes a long, elaborate movement in free style.

Introduzione (It.) (*in-tro-doo-tse-oneh*). Introduction.

Invention. A name given by Bach to a set of thirty pieces in contrapuntal style.

Irato (It.) (*e-rah'-to*). Angrily.

Irlandais (Fr.) (*ir-lan-day*). In the Irish style.

Irresoluto (It.) (*ir-reh-so-lu'-to*). Undecided; irresolute.

Islancio (It.) (*is-lan'-chee-o*). Same as *Slancio*.

Istesso (It.). Same. **L'istesso tempo**, the same time, *i. e.*, rate of movement.

Italienne (Fr.) (*e-ta-lee-en*), **Italiano** (It.) (*e-tal-yah-no*). In Italian style

J

Jägerchor (Ger.) (*yay-ger-kore*). Hunting chorus.

Jaleo (Sp.) (*hah-leh-o*). A Spanish dance in triple time.

Jeu demi (*deh-mee*). Half power; mezzo forte.

Jeu doux (*doo*). Soft stops.

Jeu forts (*fort*). Loud stops.

Jeu grand. Full organ.

Jeu plein (*plane*). Full power.

Jackson, Wm. Organist, composer; England. B. 1730; d. 1803.

Jadassohn, S. (*yah-das-sone*). Composer, theorist; Germany. B. 1831; d. 1902.

Jacll, Alfred (*yale*). Pianist; Austria. B. 1832; d. 1882.

Jarvis, Ch. H. Pianist; U. S. A. B. 1836; d. 1895.

Jensen, Adolf (*yen-sen*). Composer; Germany. B. 1837; d. 1879.

Jig [It., *Giga*; Fr. and Ger., *Gigue*; comes either from Geige, an obsolete variety of fiddle, or from Chica, a rapid Spanish national dance]. Now a rapid rustic dance of no fixed rhythm or figures. In the classic suite the jig is the last movement, written in $\frac{6}{8}$ time and often very elaborately treated in fugal form.

Jodeln (Ger.) (*yo-deln*). A manner of singing cultivated by the Swiss and Tyrolese; it consists of sudden changes from the natural to the falsetto voice.

Jota (Sp.) (*ho-ta*). A Spanish national dance in triple time.

Joachim, J. (*yo-a-kim*). Violinist; Hungary. B. 1831; d. 1907.

Joseffy, Raphael (*yo-sef-fee*). Pianist, Hungary. B. 1852; d. 1915.

Jungmann, A. (*yeong-man*). Composer, pianist; Germany. B. 1814; d. 1892.

K

Kapellmeister-Musik (Ger.). A contemptuous term for music that is dull and unoriginal but correct and pedantic.

Keckheit (Ger.). Boldness. **Mit Keckheit**, with boldness.

Keraulophon [from Gr., *keras*, horn; *aulos*, flute; and *phone*, sound]. A soft flue-stop of 8-foot pitch.

Kettle-drum. A half-sphere of copper, the head made of vellum, which may be tightened or loosened by means of screws or braces.

Kalkbrenner, F. W. M. (*kalk-brenner*). Pianist, composer; Germany B. 1784 d. 1849.

Key. (1) A series of sounds forming a major or minor scale. See *Scale*. (2) A piece of mechanism by means of which the ventages of certain wind instruments, as flute and clarionet, are closed or opened. (3) A lever by which the valves of the organ are opened or the hammers of the piano-forte put in motion.

Keyboard, Klavier (Ger.) (*kla-feer*). The rows of keys of the organ or piano; those for the hands are called manuals, for the feet, pedals.

Keynote. The sound or letter with which any given scale begins; tonic. See *Scale*.

Kinderscenen (Ger.) (*kin-der - stsa - nen*). Child-pictures; a name given by Schumann to a collection of little pieces for the piano.

Kinderstück (Ger.). Child's piece.

Klavierauszug. Piano-forte arrangement.

Klein gedeckt. Small stopped diapason.

Knee-stop. A lever controlled by the knees of the performer, used in the harmonium or cabinet organ either to operate the swell or to put on or off the full power of the instrument.

Kosakisch (Ger.). Cossack dance in $\frac{2}{4}$ time.

Kraft (Ger.). Force; power.

Kräftig (Ger.). Vigorous; powerfully.

Krakowiak (*kra-ko-viak*). Cracovienne.

King, Julie Rive. Pianist; U. S. A. B. 1856.

Kjerulf, Halfdan (*keeroolf, hofdan*). Composer; Norway. B. 1815; d. 1868.

Klindworth, C. (*klint-worth*). Pianist; Germany. B. 1830; d. 1916.

Köhler, L. Pianist, composer; Germany. B. 1820; d. 1886.

Krebs, Marie. Pianist; Germany. B. 1851; d. 1900.

Kriegerlied (Ger.). War-song.

Krummhorn (Ger.). Crooked horn ; the cremona stop.

Kurz und bestimmt. Short and emphatic.

Kreutzer, A. Auguste (*kroit-zer*). Violinist; France. B. 1781; d. 1832.

Kreutzer, Conrad. Composer; Germany. B. 1780; d. 1849.

Kücken, F. W. (*kee-ken*). Song writer; Germany. B. 1810; d. 1882.

Kuhe, W. (*koo-eh*). Pianist; Bohemia. B. 1823; d. 1912.

Kullak, Adolf (*kool-lak*). Composer, essayist; Germany. B. 1823; d. 1862.

L

L. H. Abbreviation for left hand ; in German, *linke Hand*.

La. The sixth Aretinian syllable ; the name in French and Italian of the sound A.

Lacrimoso or **Lagrimoso** (It.) [from *lagrima*, tear]. Tearfully ; mournfully.

Lamentabile, **Lamentabilmente**, **Lamentando**, **Lamentevolmente**, **Lamentevole**, **Lamentato** [It., from *lamentare*, to lament]. Mournfully ; complainingly.

Labitsky, Josef (*lah-bit'-skee*). Composer ; Schönfeld. B. 1802; d. 1881.

Lablache, Luigi (*lah-blash'*). Basso ; Naples. B. 1794; d. 1858.

Lalo, Edward (*lah-lo*). Composer, violinist ; France. B. 1823; d. 1892.

Lambillote, Louis (*lam-bee-yote*). Composer ; France. B. 1797; d. 1855.

Ländler (Ger.) (*laynd-ler*). A slow waltz of South German origin.

Langsam (Ger.). Slow. *Etwas langsam*, rather slow (*poco adagio*). *Ziemlich (tseemlich) langsam*, moderately slow (*andante*). *Sehr langsam*, very slow (*adagio*).

Languendo (It.) (*lan-gwen'-do*), **Languente** (It.) (*lan-gwen'-teh*) [from *languire*, to languish], **Languemente** (It.) (*lan-gweh-meh'-teh*). In a languishing style.

Largamente (It.). Broadly; slowly; with dignity.

Largando (It.). Gradually slower and broader.

Largement (Fr.) (*larzh-mong*). **Largamente**.

Larghetto (It.) (*lar-get-to*). Rather slow.

Larghissimo (It.) (*lar-gis-sim-mo*). Slowest possible time.

Largo (It.). Lit., large; broad. Very slow, stately movement is indicated by this term.

Largo assai. Slow enough.

Largo di molto. Very slow.

Largo ma non troppo. Slow, but not too much so.

Launig (Ger.) (*low-nig*). Gay; light; facile.

Leading Motive. In German, *Leitmotiv*, *q. v.*

Lamperti, F. (*lam-pehr'-tee*). Singer; Italy. B. 1813; d. 1892.

Lang, Ben. J. Composer, pianist, conductor. U. S. A. B. 1840; d. 1909.

Lange, Gustav (*lang'-eh*). Composer, pianist; Germany. B. 1830; d. 1889.


Lassen, Eduard. Composer; Denmark. B. 1830; d. 1904.

Lavalee, Calixa (*lah-vah-leh*). Composer, pianist; Canada. B. 1842; d. 1888.

Leading Note. The 7th note of a scale.

Lebendig (Ger.) (*leh-ben'-dig*), **Lebhaft** (Ger.) (*leh'-hahft*). Lively; with animation.

Ledger Line. See *Leger Line*.

Legato (It.) (*leh-gah'-to*), **Legando** (It.) (*leh-gan'-do*) [from *legare*, to tie or bind]. Passages thus marked are to be played with smoothness, without any break between the tones. **Legatissimo**, as smooth as possible, the tones slightly overlapping. Legato is indicated by this sign  called a slur. The proper observance of Legato is of the utmost importance in phrasing.

Legatura di voce (*de-vo-cheh*). A group of notes sung with one breath; a vocal phrase.

Legend, Légende (Fr.) (*leh-zhond*), **Legende** (Ger.) (*leh-ghen'-deh*). A name given to an extended lyric composition, somewhat in the manner of "program music." [Cf. Chopin's *Légendes*.]

Leger, Legere (Fr.) (*leh'-zhehr*). Light.

Leger Line. Short lines used for notes which are above or below the staff.

Légèrement (*leh-zhehr-mong*). Lightly.

Leggeramente (*led - jehr - a - men' - teh*). Lightly.

Leggerezza (It.) (*led-jeh-ret'-za*). Lightness.

Leggero (*led-jeh-ro*), **Leggiero** (*led-jee-ro*). Light; rapid.

Leggiadramente (It.) (*led-jah-drah-men'-teh*), **Leggiaramente** (*led-jah-rah-men'-teh*), **Leggiermente** (*led-jeer-men'-teh*). All these terms (derived from the same

Lecoupey, Félix (*le-coop-pay*). Composer, pianist; Paris. B. 1814; d. 1887.

Lefébure-Wély, Louis J. A. (*le-feh-boor-veh-lee*). Composer, organist; Paris. B. 1817; d. 1869.

root—*leggiere*, light, quick, nimble,) indicate a light rapid style of performance without marked accent.

Leicht (Ger.). Light; easy.

Leidenschaft (Ger.). Passion; fervency.

Leise (Ger.) (*lei'-seh*). Soft; piano.

Leitmotiv (Ger.). Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters or situations.

Lentamente (*len-tah-men-teh*). Slowly

Lento. Growing slower; retarding.

Lentezza (*len-tet-za*). Slowness.

Lento (It.). Slow, between adagio and grave.

Libretto (It.) (*lee-bret-to*). Little book; the book of an opera or oratorio, etc.

Lié (Fr.) (*lee-eh*). Tied; bound; legato.

Lieulich (Ger.). Sweet; lovely.

Lieulich gedacht. Stopped diapason.

- **Lied** (Ger.) (*leed*). Song. **Durchkomponiertes Lied** (all through composed), a song with different melody, etc., to every stanza. **Strophenlied**, the same melody repeated with every stanza. **Kunstlied**, art song; high class of song. **Volkslied**, people's song; national song.

Lieder-Cyclus. Song-circle (as Schubert's *Müllerin*).

Lemmens, Nicholas J. Organist; Holland. B. 1823; d. 1881.

Leschetitsky, Theodor (*leh-shay-tit'-skee*). Composer, pianist; Austria. B. 1831; d. 1915.

Leybach, Ignace (*li'-bach*). Composer, pianist; Alsace. B. 1817; d. 1891.

Liebling, Emil (*leeb-ling*). Pianist; Silesia. B. 1851; d. 1913.

Liederkrantz. A singing-society.

Liederkreis. Song circle; collection of songs.

Liederspiel. Song-play; operetta; vaudeville.

Liedertafel (song-table). A social singing-society.

Ligato. See *Legato*.

Linke Hand (Ger.). Left hand.

L'istesso (It.) (*lis-tes'-so*). See *Istesso*.

Lobgesang (Ger.). Song of praise.

Loco (It.). Place; play as written. Used after *8va*.

Loud Pedal. A name for the damper-pedal.

Loure (Fr.) (*loor*). (1) A slow dance in $\frac{6}{4}$ or $\frac{3}{4}$ time. (2) An old name for a variety of bag-pipe.

Lugubre [Fr., *loo-goobr*; It., *loo-goo-breh*]. Mournful.

Lullaby. Cradle song; berceuse.

Lunga (It.). Long. **Lunga pausa**, long pause.

Lusingando (It.) (*loos-in-gan'-do*), **Lusingante** (It.) (*loo-sin-gan'-teh*), **Lusinghevamente** (It.) (*loo-sing-eh-vol-men'-teh*), **Lusinghiere** (It.) (*loo-sin-gee-eh-reh*). Coaxing; caressing; seductive. [From It. *lusingare*, to coax or flatter.]

Lustig (Ger.) (*loos-tig*). Merry; gay; lively.

Lind, Jenny. Vocalist; Sweden. B. 1820; d. 1887.

Lisle, Rouget de (*leel*). Composer; France. B. 1760; d. 1836.

Liszt, Franz (*list*). Composer, pianist; Hungary. B. 1811; d. 1886.

Litolff, Henri C. (*lee'-tolf*). Pianist; England. B. 1818; d. 1891.

Löschhorn, Albert (*lesh'-horn*). Pianist, composer; Germany. B. 1819; d. 1905.

Lyric. Song-like. In poetry, a short poem of a simple, emotional character. The term has been borrowed by music to designate musical works of like character.

Lysberg, Ch. S. (*lis-berg*). Composer, pianist; Switzerland. B. 1821; d. 1873.

M

M. Abbreviation for Mano or Main, the hand.

M. D. Abbreviation for Main Droite or Mano Destra, the right hand.

M. F. Abbreviation for Mezzo Forte, half loud.

M. G. Abbreviation for Main Gauche, left hand.

M. M. Abbreviation for Maelzel's Metronome.

M. V. Abbreviation for Mezzo Voce.

Ma (It.). But.

Madrigal. A word of uncertain origin. A name given to contrapuntal compositions in any number of parts. They differ from the motet only in being written to secular words, generally amatory. This style of composition was cultivated with great success in England in Elizabeth's reign.

Maas, Louis. Composer, pianist; Germany. B. 1852; d. 1889.

MacLowell, Ed. A. Composer, pianist; U. S. A. B. 1861; d. 1908.

Macfarren, Sir G. A. Composer, theorist; London. B. 1813; d. 1887.

Macfarren, Walter C. Composer, pianist; London. B. 1826; d. 1905.

McKenzie, A. C. Composer, violinist; Scotland. B. 1847.

Maesta (It.) (*mah-es'-ta*), **con, Maestade** (*mah-es-tah'-deh*), **con, Maestevole** (*mah-es-ta-vo-leh*), **Maestevolmente** (*vol-men'-teh*), **Maestosamente** (*mah'-es-to-sah-men'-teh*). All mean the same thing:—Dignified; with dignity.

Maestoso (It.) (*mah-es-to'-so*). Majestic; with dignity.

Maggiore (It.) (*mad-jo'-reh*), **Majeur** (Fr.) (*mah-zhoor*), **Dur** (Ger.) (*duhr*). Major.

Main (Fr.) (*mang*). Hand. **M. D.** or **droite**, right hand; **M. G.** or **gauche**, left hand.

Majestätisch (Ger.) (*mah-yes-tay'-tish*). Majestically.

Major (Lat.). Greater.

Major Chord or **Triad**. One in which the third over the root is major, *i.e.*, two whole tones above the root.

Major Scale. One in which the third of the scale is a major third above the keynote.

Major Key, or **Mode**, or **Tonality**, has the same meaning.

Malinconia (It.) (*mah-lin-co-nee'-a*), **Malinconico**, **Malinconoso**, **Malinconioso**, **Malinconicamente**. Melancholy; in a sad, melancholy manner.

mancando (It.) [from *mancare*, to want; fail]. Decreasing; dying away in loudness and speed.

Mandolin, Mandolino (It.) (*man-do-lee-no*). A string instrument of the lute family, strung with eight wire strings tuned in pairs; the tuning same as the violin; played by means of a small plectrum; fingerboard fretted like the guitar.

Männerchor (Ger.) (*man'-ner-kor*). A men's chorus.

Malibran, Maria F. (*mah'-lee-bran*). **Soprano**; Paris. B. 1808; d. 1836.

Männergesangsverein. Lit., men's song-union.

Mano (It.). Hand. **D.** or *destra*, right hand; **S.** or *sinistra*, left hand.

Manual [from Lat., *manus*, hand]. An organ keyboard.

Marcando, Marcato. Decided; marked; with emphasis.

Marcatissimo. As decided as possible.

March, Marche (Fr.) (*marsh*), **Marcia** (It.) (*mar-chee-a*), **Marsch** (Ger.) (*marsh*). A composition with strongly marked rhythm, designed to accompany the walking of a body of men.

Markiert (Ger.) (*mar'-keert*), **Marqué** (Fr.) (*mar-kay*). See *Marcato*.

Martelé (Fr.) (*mar-tel-leh'*), **Martellato** (It.) (*mar-tel-lah'-to*). Hammered. In piano music indicates a heavy blow with stiff wrist; in violin music, a sharp, firm stroke.

Marziale (It.) (*mart-se-a'-leh*). Martial.

Mässig (Ger.) (*may'-sig*). Moderate; moderate.

Masure (*mah-soo-re*), **Masurek, Masurka, Mazurka.** A Polish dance in $\frac{3}{4}$ time.

Maretzek, Max. Composer, conductor: Brunn. B. 1821; d. 1897.

Marmontel, A. F. Pianist, composer; France B. 1816; d. 1898.

Martini, G. B. (*mar-tee'-nee*). Composer, theorist; Italy. B. 1706; d. 1784.

Marx, Ad. B. Theorist; Germany. B. 1799; d. 1865.

Mason, Lowell. Composer, writer; U. S. A. B. 1792; d. 1872.

Mason, William (son of L.) Composer, pianist; U. S. A. B. 1829; d. 1908.

Measure. (1) Old name for any slow dance. (2) The portion of music enclosed between two bars. (3) Rhythm. (4) Tempo.

Medesimo (It.) (*mee - deh' - see-mo*). The same as. **Medesimo tempo**, the same time.

Mediant. The third degree of the scale.

Meistersänger (Ger.). Master-singers; the successors of the minnesingers or Troubadours; the most renowned was Hans Sachs, of Nuremberg, the hero of Wagner's opera, "Der Meistersänger."

Melancolia (It.), **Mélancholic** (Fr.). See *Malinconia*.

Mélange (Fr.) (*meh-lonzh*). A medley.

Mélodie (Fr.). Melody; air.

Melodrama. A play abounding in romantic and dramatic situations, with or without musical accompaniment.

Melody. An agreeable succession of single sounds, in conformity with the laws of rhythm and tonality.

Même (Fr.) (*name*). The same.

Men. (It.). Abbreviation for **Meno**, less; as **Meno mosso**, slower, less motion.

Menuet (Fr.) (*me-noo-eh*), **Menuett** (Ger.), **Minuetto** (It.). Minuet; a slow, stately dance in $\frac{3}{4}$ time.

Mathew, W. S. B. Writer, pianist; U. S. A. B. 1837; d. 1912.

Mattei, Tito (*mat-teh' - ee, tee' - to*). Composer pianist; Italy. B. 1841. d. 1914.

Mehlig, Anna. Pianist; Germany. B. 1846.

Mendelssohn, J. L. Felix B. Composer, pianist; Germany. B. 1809; d. 1847.

Merkel, Gustav. Organist, composer; Germany. B. 1827; d. 1885.

Messa di voce (It.) (*messa-dee-vo-cheh*).

Swelling and diminishing on a sustained sound.

Mestizia (It.) (*mes-tit'-sia*), **con.** With sadness.

Mesto (It.) (*mehs-to*). Gloomy; mournful.

Mestoso, Mestamente. Mournfully; sadly.

Measure (Fr.) (*meh-soor*). Measure. **A la mesure**, in time.

Méthod, Méthode (Fr.) (*meh-tode*), **Metodo** (It.). (1) System of teaching. (2) Manner of using the voice, or of performing on an instrument.

Metronome [Gr., *metron*, measure; *nomos*, rule]. A mechanical device for determining the time-value of the beat.

Mezzo Aria. A style of singing in which the distinctness of recitative is aimed at; also called **Aria parlante**, "speaking aria."

Mezzo Forte. Half loud.

Mezzo Piano. Half soft.

Mezzo Soprano. The female voice between the alto and soprano.

Mezzo Voce. Half voice.

Mi (It.) (*mee*). The name of E in French, Italian, and Spanish. **Mi contra fa** (mi against fa), the interval from F to B \sharp ; the tritone; three whole tones.

Middle C. The C half way between the fifth line of the bass staff and first line of the treble staff; the C always indicated by the C

clef: 

Merz, Carl (*merts*). Composer, writer; Germany. B. 1834; d. 1893.

Meyerbeer, G. Composer; Germany. B. 1791; d. 1864.

Mills, S. B. Composer, pianist; England. B. 1839; d. 1898.

Militairement (Fr.) (*mee-lee-tehr-mong*),
Militarmente (It.) (*mee-lee-tar-men-teh*).
 Military style.

Minaccivole (It.) (*min-nat-chee'-vo-leh*),
Minnacivolmente (*min-nat-chee-vol-men'-teh*), **Minnacciando** (*min-nat-chee-an'-do*),
Minnacciosamente (*min-nat-chee-o-sa-men'-teh*), **Minnaccioso** (*min-nat-chee-o'-so*). Menacing; threatening.

Minnesänger (Ger.). German name for Troubadour; literally, love-singer.

Minor (Lat.). Lesser.

Minor Chord. The third above the root minor.

Minor Interval. One half-tone less than major.

Minor Scale. Formed by starting on the Sixth Degree of the Major Scale.

Minstrel. See *Troubadour*.

Minuet. See *Menuet*.

Mise de voix (Fr.) (*meese de vo-a*). See *Messa di voce*.

Mis⁺eriosamente. Mysteriously.

Misterioso (It.). Mysterious.

Misurato (It.) (*mee-soo-rah'-to*). Measured; in strict time.

Mit Begleitung (*be-gley'-toonk*). With accompaniment.

Mode [Lat., *modus*, manner, way]. (1) A scale in Greek and ecclesiastical music. (2) In modern music used only in conjunction with the terms major and minor, as Major Mode, Minor Mode.

Moderatamente (*mod-e rah-tah-men'-teh*). Moderately.

Mohr, Hermann. Composer, conductor Germany. B. 1830; d. 1896.

Moderatissimo (*mod-e-rah-tis'-see-mo*). Very moderate.

Moderato (It.) (*mod-e-rah'-to*). Moderate.

Modulation. (1) Gradation of sound in intensity. (2) Change of key or tonality. Diatonic modulation moves from one key to another by means of chords from related keys; chromatic modulation by means of chords from non-related keys; enharmonic modulation, by substituting # for \flat or the reverse.

Modus (Lat.). Mode; scale.

Moll (Ger.) [Lat., *mollis*, soft]. Minor.



Moll-Tonart. Minor key or mode.

Molto (It.). Very much. **Di molto**, exceedingly; as **Allegro di molto**, exceedingly rapid.

Monferina (It.) (*mon-feh-ree'-nah*). Italian peasant dance in $\frac{6}{8}$ time.

Morceau (Fr.) (*mor-so*). A "morsel;" a short piece; an extract.

Mordent, Mordente (It.), **Beisser** (Ger.).

A sign  indicating a single rapid stroke of the auxiliary note below the principal followed by a return to the principal. When the sign is used without the dash through it, thus  it is called an Inverted Mordent, or Pralltriller, and consists of the principal and the auxiliary note above. The Mordent proper is not used in modern music, and the word Mordent is now by common usage applied to the inverted Mordent, or Pralltriller.

Morendo (It.) [from *morire*, to die]. Dying away; gradually growing softer and slower.

Molloy, J. L. Composer; Ireland. B. 1837; d. 1909.

Morgan, G. W. Organist. England. B. 1823; d. 1895.

Mormorando, Mormorevole, Mormorosa (It.). Murmuring.

Mosso (It.). Moved. **Piu mosso**, faster. **Meno mosso**, slower.

Motett, Motetto (It.). A vocal composition to sacred words, written in strict contrapuntal style.

Motif (Fr.), **Motivo** (It.), **Motiv** (Ger.). Motive. (1) A short, marked musical phrase. (2) A theme for development. See *Leitmotiv*.

Motion, Moto (It.). **Conjunct Motion**, movement by degrees. **Disjunct Motion**, movement by skips. **Direct, Similar, or Parallel Motion**, when two parts ascend or descend together. **Contrary Motion**, when two parts move in opposite directions. **Oblique Motion**, when one part is stationary while the other moves.

Movement, Mouvement (Fr.) (*move-mong*). (1) Tempo. (2) One of the members of a sonata, symphony, etc. (3) The motion of a part or parts.

Movimento (It.). Movement; tempo. **Doppio movimento**, double movement; when a change of time signature from $\frac{4}{4}$ to $\frac{2}{2}$ occurs, and it is desired to preserve the same rate of movement, or tempo, *i. e.*, the quarter-note beat becomes the half-note beat.

Munter (Ger.). Lively; brisk; allegro.

Musette (Fr.). (1) A bagpipe. (2) An old dance. (3) In the suite the second part or

Moscheles, Ignaz (*mosh'-e-lehs*). Composer, pianist; Bohemia, Germany. B. 1794; d. 1870.

Moszkowski, M. (*mosh-kow'-skee*). Composer, pianist; Poland. B. 1854; d. 1925.

Mozart, Wolfgang A. Composer, pianist, Austria. B. 1756; d. 1791.

“trio” of the gavotte, etc., is frequently so called, and is written in imitation of bagpipe music. (4) A soft reed-stop in the organ.

Music, Musica (Lat. and It.), **Musique** (Fr.), **Musik** (Ger.) [from Gr., *mousike*, from *mousa*, muse]. Originally any art over which the Muses presided, afterward restricted to the art that uses sound as its material.

Mutation Stop. Any organ-stop not tuned to the diapason or any of its octaves, as the tierce, quint, twelfth, larigot, etc.

Mute [It., *sordino*; Fr., *sourdine*; Ger., *Dämpfer*]. A small contrivance of wood or metal placed on the bridge of the violin, etc., to deaden the sound.

Mutig (Ger.) (*moo-tig*). Bold; spirited; vivace.

N

Nach (Ger.). After; according to; resembling.

Nach Belieben. At pleasure, ad libitum

Nach und nach. By degrees; poco a poco

Nachdruck. Emphasis.

Nachlassend. Retarding.

Nachspiel. Postlude.

Naïf (Fr.), masc. (*nah-if*), fem. **Naïve** (*nah-eve*). Simple; natural; unaffected.

Naiv (Ger.) (*nah-if*). See *Naïf*.

Naïveté (Fr.) (*na-eve-teh*). Simplicity

Nasard, Nazard, or Nassat. An organ-stop tuned a twelfth above the diapason.

Natural. A sign \natural which restores a letter to its place in the natural scale.

Natural Major Scale. The scale of C major.

Natural Minor Scale. A-minor; also any minor scale with unchanged 6th and 7th.

Neapolitan Sixth. A name given to a chord consisting of the subdominant with minor 3d and minor 6th, as F, A \flat , D \flat ; used in both major and minor keys.

Negligente (It.) (*neg-lee-gen'-teh*). Careless.

Negligentimente (It.) (*neg-lee-gen-te-men-teh*). Carelessly.

Negligenza (*neg-lee-gent-sa*), **con.** With carelessness.

Nel battere (It.) (*bat-teh-reh*). At the beat.

Nel stilo antico. In the antique style.

Nettamente (It.) (*nett-a-men-teh*). Neatly; clearly.

Ninth. An interval one degree beyond the octave.

Nobile (It.) (*no-bee-leh*). Noble; grand.

Nobilita (It.) (*no-bee'-lee-ta*), **con.** With nobility.

Nobilmente (It.) (*no-bil-men-teh*). Nobly.

Noch (Ger.). Still; yet; as, *noch schneller*, still faster.

Nocturne (Fr.) (*noc-toorn*), **Notturmo** (It.), **Nachtstück** or **Nokturne** (Ger.) (*noh-toor'-neh*). Literally, night-piece; a quiet, sentimental composition, usually in Lyric form.

Néruda, Wilhelmina (Norman). Violinist; Austria; B. 1840; d. 1911.

Neukomm, S. Chev. (*noy'-kom*). Composer, pianist; Austria. B. 1778; d. 1858.

Nicodé, J. L. (*nee-ko-day*). Composer; Polish Silesia. B. 1853.

Nicolai, Otto (*nee-ko-lie*). Composer, organist; Germany. B. 1810; d. 1849.

Nilsson, Christine. Soprano; Sweden. B. 1831; d. 1921.

Noël (Fr.) (*no-el*), **Nowell** (Eng.). Good news; "Gospel." Christmas eve songs or carols.

Nonet [It., *nonetto*; Ger., *Nonett*]. A composition for nine voices or instruments.

Nonuplet. A group of nine notes to be played in the time of six or eight of the same value.

Notation. The various signs used to represent music to the eye, as staff, clefs, notes, rests, etc.

Note. A sign which, by its form, indicates the relative duration of a sound, and by its position on the staff the pitch of a sound.

Novelette. A name invented by Schumann and given by him to a set of pieces without formal construction, with numerous constantly changing themes, giving expression to a very wide range of emotions.

Nuance (Fr.) (*noo-ons*). Shading; the variations in force, quality, and tempo, by means of which artistic expression is given to music.

Nuovo (It.) (*no'-vo*), **Di nuovo**. Over again; repeat.

Novello, Vincent. Composer, organist; England. B. 1781; d. 1861.

Novello, Clara A. (daughter of V.). Soprano; England. B. 1818; d. 1908.

O

Obbligato (It.) (*ob-blee-gah'-to*). An essential instrumental part accompanying a vocal solo.

Obligé (Fr.) (*o-blee-zheh*). Obbligato.

Oberthür, Ch. (*o' behr-teer*). Harpist, composer; Bavaria. B. 1819; d. 1895.

Oblique Motion. When one part is stationary while the other ascends or descends.

Oboe (It.) (*o-bo-eh*), plural, oboi (*o-bo-ee*); (Fr.) **Hautbois** (*ho-boa*); (Eng.) **Hautboy** or **Hoboy** [from the French word which means, literally, "high-wood"]. A wind instrument with double reed, formerly the leading instrument in the orchestra, filling the place now taken by the violins. A pair are generally employed in the modern orchestra. The oboe is one of the most ancient and widely disseminated of musical instruments. It is the general opinion of students of antiquity that many of the instruments called by the general name "flute" by the Greeks were oboi.

Octave, Ottava (It.). **Oktave** (Ger.). (1) The interval between a given letter and its repetition in an ascending or descending series. The diapason of the Greeks. (2) An organ-stop of 4-ft. pitch.

Ottava bassa. An octave lower than written; the sign : 8va Ba.....

Ottava alta (It.). At the octave above; indicates that the passage is to be played an octave higher than written, indicated by the sign : 8va

A return to the natural position of the note is signified by the word *loco* (place), or frequently by the cessation of the dotted line, thus : 8va.....

Octet, Octuor, Ottetto (It.), **Oktett** (Ger.), **Octette** (Fr.). A composition for eight solo voices or instruments.

Octuplet. A group of eight notes played in the time of six of the same value.

Œuvre (Fr.) (*ōōvr*). Work; opus.

Oesten, Theodor. Composer, pianist; Germany. B. 1813; d. 1870.

- Offertory, Offertorio** (It.), **Offertoire** (Fr.) (*of-fer-twar*), **Offertorium** (Ger. and Lat.). (1) The collection of the alms of the congregation during the communion service. (2) The anthem or motet sung by the choir at this time. (3) A piece of organ music performed during this time.
- Ohne** (Ger.) (*o'-neh*). Without, as **ohne Ped.**, without pedal.
- Ondeggiamento** (It.) (*on-ded-ja-men'-to*), **Ondeggiante** (It.) (*on-ded-ja-n'-teh*), **Ondulation** (Fr.) (*on-doo-lah-siong*), **Ondulé** (Fr.) (*on-doo-leh*), **Ondulieren** (Ger.) (*on-doo-lee'-ren*). Waving, wavy; undulating; tremolo.
- Ongarese** (It.) (*on-gah-reh'-seh*). Hungarian.
- Open Harmony.** An equidistant arrangement of the notes of the chords.
- Opera** (It.) [from Lat., *opus*, work]. A combination of music and drama in which the music is not merely an incidental, but the predominant element.
- Opus** (Lat.). Work; used by composers to indicate the order in which their works were written.
- Oratorio** (It.) [from Lat., *oratorius*, pertaining or belonging to prayer; a place for prayer]. A composition consisting of solos and concerted pieces for voices, the theme of which is taken from the Bible or from sacred history. The name arose from the fact that St. Philip Neri gave discourses intermingled with music in his oratory about the middle of the 16th century. The term Oratorio is also used for secular works written on the same plan, such as Haydn's "Seasons," and Bruch's "Odysseus," but is manifestly inappropriate.

Offenbach, Jacques. Composer, conductor, violoncellist; Germany. B. 1819; d. 1880

Orchestra, Orchestre (Fr.), **Orchester** (Ger.) [from Gr., *orchester*, a dancer]. Originally, the place where the dancing took place in the Greek theatre. (1) The place where the instrumentalists are placed. (2) The company of instrumentalists. (3) The collection of instruments used at any performance. See *Instrument*.

Ordinario (It.) (*or-dee-nah'-ree-o*). Usual; ordinary; as tempo ordinario, the usual time, used in the sense of moderate.

Organ, Organo (It.), **Orgue** (Fr.), **Orgel** (Ger.) [from Gr., *organon*, tool, implement, instrument]. An instrument consisting of a large number of pipes grouped according to their pitch and quality of tone into "stops." A large bellows supplies the compressed air or "wind" to the various air-tight boxes called sound-boards, on which the pipes are placed. By means of a key mechanism the "wind" is allowed to enter the pipes corresponding to any given pitch at will. The set or sets of pipes it is desired to sound are controlled by means of "registers" which, when drawn, allow the "wind" to enter the pipes of the "stop," the name of which is marked on the knob of the register. Organs are built with from one to four, and even more, "manuals," or keyboards, placed one above the other. Three manuals is the usual number. The lowest is called the "choir organ," the middle the "great organ," the upper the "swell organ." When a fourth manual is added it is called the "solo manual," a fifth the "echo organ;" there is also a keyboard for the feet called the "pedal organ."

Organ Point, Point d'orgue (Fr.), **Orgelpunkt** (Ger.). A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic, or both; an organ point is generally at the bass.

Ossia (It.) (*os'-see-a*). Or else; otherwise; as, *ossia piu facile*, or else more easily.

Ottavo (It.). See *Octave*.

Overstrung. Arranging the stringing of a piano in such a way that one set crosses the rest diagonally.

Overtone. The sounds produced by the division of a vibrating body into equal parts.

Overture, Overtura (It.), **Ouverture** (Fr.), **Ouverture** (Ger.). A musical prelude to an opera or oratorio. Independent compositions are also written under the name of concert overtures, generally with some descriptive title. In its highest form the overture is developed in the sonata form without repeating the first part. Many overtures are nothing but a medley of airs in various tempos.

Ovvero. See *Ossia*.

Osborne, G. A. Composer, pianist; Ireland B. 1806; d. 1893.

Osgood, Emma A. Soprano; U. S. A. B. 1849.

Ouseley, Rev. F. A. G. Organist, writer; England. B. 1825; d. 1889.

P

P. Abbreviation for piano. Soft (positive degree).

PP. Abbreviation for *piu piano*. Softer (comparative degree).

PPP. Abbreviation for *pianissimo*. Softest (superlative degree).

Pachmann, Vladimir de. Pianist; Russia. B. 1848.

Paderewski (*pah-droof'-skee* or *pah-dref'-skee*). Pianist; Poland. B. Nov. 6, 1859

p. f. Abbreviation for pianoforte (when capital letters are used). **p. f.** Abbreviation for poco forte, a little loud; or piu forte, louder. In French organ music **P.** signifies posatif, *i. e.*, choir-organ.

Parallel Keys. The major and minor scales beginning on the same keynote.

Parallel Motion. When two parts or voices ascend or descend together.

Paraphrase. An elaborate arrangement of a piece of music for the piano, originally written for the voice, or for some other instrument. An orchestral paraphrase is a like arrangement of a vocal or pianoforte composition.

Parlando, Parlante (It.) (*par-lan'-do, par-lan'-teh*). Declaiming; singing in recitative style; playing in imitation of vocal recitative.

Part. (1) The series of sounds allotted to a single voice or instrument, or a group of voices or instruments of identical kind in a musical composition. (2) One of the counterpoints of a polyphonic composition for piano or organ, as a three- or four-part fugue. (3) One of the divisions of an extended form as indicated by double bars.

Paganini, N. (*pah-gah-nee'-nee*). Violinist; Italy. B. 1784; d. 1840.

Paine, J. K. Composer, organist; U. S. A. B. 1839; d. 1906.

Palestrina, G. P. da (*pah-les-tree'-nah*). Composer; Italy. B. 1515; d. 1594.

Palmer, H. R. Composer; U. S. A. B. 1834; d. 1907.

Panzeron, A. (*pan-seh-rong*). Composer, vocalist; France. B. 1796; d. 1859.

Parepa, Rosa. Soprano; Scotland. B. 1836; d. 1874.

Part-Song. A composition for equal or mixed voices, unaccompanied, consisting of a melody to which the other parts are subordinated, in this respect differing from the glee and madrigal, which are contrapuntal, *i. e.*, all the parts are of equal importance.

Part-Writing. Counterpoint.

Partita (It.) (*par-tee'-tah*). See *Suite*.

Partition (Fr.) (*par-tee'-syong*), **Partitur** (Ger.) (*par-tee-tour'*), **Partitura** (It.) (*par-tee-too'-rah*), **Partizione** (It.) (*par-teetz-eo'-neh*) [from It., *partire*, to divide]. In allusion to the division by bars of the page; in English "scoring;" an orchestral or vocal score.

Paspy [from Fr., *passepiéd*], **Passamezzo** (It.) (*passa-med'-so*). A dance resembling the minuet, but more rapid in its movement.

Passacaglio (It.) (*pas-sa-cal'-yo*), **Passacaglia** (*pas-sa-cal'-ya*), **Passecaille** (Fr.) (*pass-ca-ee*), **Passe-rue** (Fr.) (*pass-roo*), **Passa-calle** (Sp.) (*pas-sa-cal'-ieh*), **Gasenhauer** (Ger.) (*gos-sen-how-er*). Literally, "running the street." An old dance in triple time, generally written on a ground bass.

Passage. (1) A musical phrase. (2) The figure of a melodic sequence. (3) A brilliant run or arpeggio.

Passing Note. An ornamental melodic note foreign to the harmony.

Parker, J. C. D. Organist, composer; U. S. A. B. 1828; d. 1916.

Parry, C. Hubert H. Composer; England. B. 1848; d. 1918.

Parsons, A. R. Composer, pianist; U. S. A. B. 1847.

Pasdeloup, J. E. (*pah-de-loo*). Conductor; France. B. 1819; d. 1887.

Passione (It.). Passion-music; a musical setting of the closing scenes in the life of the Saviour in the form of an oratorio.

Passione (It.) (*pas-se-o'-neh*), **Passionato** (It.) (*nah-to*), **Passionatamente** (It.), **Passioné** (Fr.) (*pas-si-o'-neh*), **con.** With passion; intensity; impassioned; with intense passion.

Pastoral, Pastorale (It.) (*pas-to-rah'-leh*). (1) A rustic melody in $\frac{6}{8}$ time. (2) Used to designate an extended composition intended to portray the scenes and emotions of rustic life, as pastoral symphony, pastoral sonata.

Pastorella (It.) (*pas-to-rel'-lah*), **Pastorelle** (Fr.) (*pas-to-rel*). A little pastoral.

Pateticamente (It.) (*pa-teh - tee-cah-men'-teh*), **Patetico** (It.) (*pa-teh'-tee-co*), **Pathétiquement** (Fr.) (*pa-teh - teek-mong*), **Pathétique** (Fr.) (*pa-teh-teek*). Pathetic; pathetically.

Pausa (It.) (*paw-sa*), **Pause** (Fr.) (*paws*). A rest or pause; a bar's rest.

Pavan. A stately dance in $\frac{4}{4}$ time. The name is derived either from *pavo*, a peacock, in allusion to its stately character, or from *pavana*, the abbreviated form of *Pado-vana*, the Latin name of Padua, where the dance is said to have originated.

Pavana (It.), **Pavane** (Fr.). Pavan.

Pedal, abbreviated **Ped.** [from Lat. *pes*, a foot]. Any mechanism controlled by the foot.

Patti, Adelina. Soprano; Spain. B. 1843; d. 1919.

Patti, Carlotta (sister of A.). Soprano; Italy. B. 1840; d. 1889.

Pauer, Ernst (*power*). Composer, pianist, writer; Austria. B. 1826; d. 1905.

Pease, Alfred H. Composer, pianist; U. S. A. B. 1842; d. 1882.

Pedal Harp. The mechanical contrivances by means of which certain strings are tightened or slackened to change the key, as *F[#] ped.*, *B^b2-ped.*, etc.

Pedal Point or Organ Point. See *Organ Point*.

Pensieroso (It.) (*pen-see-eh-ro'-so*). Pensive; thoughtful.

Per (It.) (*pehr*). For, or by; as, *Per il violino*, for the violin.

Perdendo (It.) (*pehr-den'-do*), **Perdendosi** (*pehr-den-do'-see*) [from *perdere*, to lose]. Gradually dying away, both in speed and power. (Abbr., *Perd.* or *Perden.*)

Perfect Cadence. See *Cadence*.

Perfect Concord. Root, minor or major 3d, and perfect 5th.

Period, Periode (Fr.) (*peh-ree-ode*), **Periode** (It.) (*peh-ree-o-do*). A complete musical sentence, generally eight measures.

Perl  (Fr.) (*per-leh*), **Perlend** (Ger.). "Pearled," like a string of pearls. A metaphorical expression for a clear, delicate execution; also a direction that the passage is to be played in a "pearly" manner.

Pesante (It.) (*peh-san'-teh*). Heavy; weighty.

Petto (It.). Chest.

Perabo, Ernst. Pianist, composer; Germany. B. 1845.

Pergolesi, G. B. (*pehr-go-leh'-see*). Italy. B. 1710; d. 1736.

Perkins, Chas. C. Author, etc.; first president of Boston H ndel and Haydn Society; U. S. A. B. 1823; d. 1886.

Petersilea, Carlyle. Pianist: U. S. A. B. 1848; d. 1903.

Peu à peu (Fr.). (This sound cannot be reproduced in English; it resembles *oo*, but is not so broad.) Little by little; by degrees.

Pezzi (It.) (*pet-see*). Pieces.

Phantasie (Ger.). See *Fantasia*.

Phantasiestück. A piece devoid of form.

Phrase. Technically, an incomplete musical sentence.

Phrasing. The art of dividing a melody into groups of connected sounds so as to bring out its greatest musical effect.

Piacemento (It.) (*pe-aht-chee-men'-to*). See *Piacere*.

Piacere, à (It.) (*pe-aht-chee'-reh*). At pleasure, *i. e.*, the tempo at the will of the performer.

Piacevole (It.) (*pe-aht-cheh'-vo-leh*). Smoothly; quietly.

Piacevolezza (It.) (*pe-aht-cheh-vo-let'-za*), *con*. With smoothness.

Piacevolmente (It.) (*pe-aht-cheh-vol-men'-teh*). Smoothly.

Piangendo (It.) (*pee-an-jen'-do*), **Piangevole** (*pee-an-jeh'-vo-leh*), **Piangevolmente** (*pee-an-jeh-vol-men'-teh*). "Weeping;" plaintively wailing.

Piano (It.) (*pee-an'-no*). Soft. (Abbreviation, *P.*; pianissimo, *PP.*)

Pianoforte (It.) (*for'-teh*). In common usage, piano, without the forte. An instrument strung with steel wire (formerly brass wire was largely used), provided with a keyboard.

Piccolo. A small flute an octave higher than the ordinary flute; a 2-foot organ-stop.

Piatti, A. (*pee'-at-tee*). Composer, 'cellist. Italy. B. 1822; d. 1901.

Piece. A composition; a single instrument, as, "a band of twenty pieces."

Pièce (Fr.) (*pec-ace*). A member of a suite, *q. v.*

Pieno-piena (It.) (*pe-eh'-no*). Full.

Pietoso (It.) (*pe-eh-to'-so*), **Pietosamente** (*pe-eh-to-sa-men'-teh*). Tender; pitiful; tenderly.

Pincé (Fr.) (*pang-seh'*). (1) Pinched. See *Pizzicato*. (2) A mordent.

Pipe. The tubes of wood or metal in the organ.

Pitch. Relative pitch is the interval between a given sound and some other sound. Absolute pitch is the number of vibrations per second necessary to produce a given sound.

Piu (It.). More; as, **Piu forte**, louder.

Pizzicato (It.) (*pits-e-cah'-to*), **Pincé** (Fr.), **Gekneipt** (Ger.). Lit., "pinched." A direction in music for bow instruments to pluck the strings with the finger, as in the guitar. Abbr., **Pizz.**

Placidamente (It.) (*plah-chee-dah-men'-teh*). Placidly; quietly.

Placido (It.) (*plah-chee'-do*). Placid; quiet.

Plagal Cadence. From sub-dominant to tonic:

Plainté (Fr.). Elegy; lament.

Pochettino (It.) (*po-ket-tee'-no*). Very little.

Pinsuti, Ciro (*pin-soo'-tee, chee-ro*). Composer; Italy. B. 1829; d. 1888.

Plaidy, Louis (*play'-dée*). Pianist, writer Germany. B. 1810; d. 1874.

Pleyel, Ignaz J. Composer; Germany. B. 1757; d. 1831.

Pleyel, Marie F. D. M. (wife of above). Pianist; France. B. 1811; d. 1875.

Pochetto (It.) (*po-ket'-to*). A little; (not so much as *Poco*).

Pochissimo (It.) (*po-kis'-see-mo*). The "least little bit;" as **Cres. pochissimo**, the least degree louder.

Poco (It.). A little; rather; as, **Poco lento**, rather slow.

Poco a poco. By degrees; as, *Rall. poco a poco*.

Poi (It.) (*po-ee*). Then; afterward. **P. poi f.**, soft, then loud.

Point d'orgue (Fr.). Pedal point.

Polacca. A Polish dance in $\frac{3}{4}$ time; polonaise.

Polka. A dance in $\frac{2}{4}$ time, originated among the peasants of Bohemia.

Polka Mazurka. A mazurka danced with the polka-step.

Polonaise. See *Polacca*.

Polyphonic [from Gr., *polus*, many; and *phone*, a voice]. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Polyphony. "Many voices." Counterpoint in several parts.

Pomposo (It.). Pompous.

Ponderoso (It.). Ponderous; strongly marked.

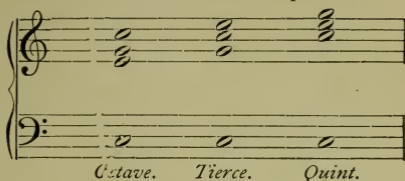
Portamento (It.) (*por-tah-men'-to*). Sliding or "carrying" the voice from one sound to another; also on bow instruments, sliding the finger along the string from one place to another.

Posatif (Fr.) (*po-sa-teeef*). The choir organ.

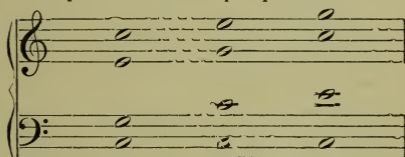
Ponchielli, A. (*pon-kee-el-lee*). Composer; Italy. B. 1834; d. 1886.

Popper, David. Composer, 'cellist; Bohemia. B. 1846; d. 1912.

Position. (1) Of chords. The common chord may be written in three positions, called the octave, tierce, and quint.



As given in this example it is called the close position of the chord; the following example is called the open position:—



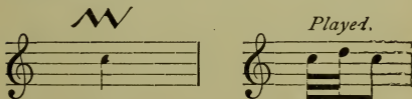
(2) On instruments of the violin and guitar family, "Position" refers to the part of the fingerboard on which the left hand is placed.


Possibile (It.) (*pos-see'-bee-leh*). Possible; as, *Il piu forte possibile*, as loud as possible.

Poussé (Fr.) (*poos-seh*). "Push." Up-bow.

Prächtig (Ger.) (*praych-tig*). Grand; majestic.

Pralltriller (Ger.),



now commonly called the Mordent. The sign for the mordent proper is . It

always means that the auxiliary note is to be below the principal. When the line that crosses the sign was omitted it was called the Inverted Mordent or Pralltriller. The original form of the mordent is never used by modern writers.

Precipitoso (It.), **Precipitato** (It.), **Precipitazione**, **con** (It.), **Precipitamente** (It.), **Precipité** (Fr.). A rapid, precipitate, hurried style of execution.

Prepared Trill. One preceded by a grace-note or turn.

Pretezza (It.) (*pres-tel'-za*), **con**. With rapidity.

Prestissimo (It.) (*pres-tis'-see-mo*), **Prestissimamente** (It.) (*pres-tis-se-ma-men'-teh*). As fast as possible.

Presto (It.). Fast.

Primary Accent. The first member of the measure.

Prima donna. First lady; the leading soprano.

Prima vista. At first sight.

Prima volta. First time; (lit.) first turn.

Primo (masc.), **Prima** (fem.) (It.) (*pre-mo*, *pre-ma*). First.

Principal (Eng.). 4-foot open metal stop.

Program-music. Music designed to "tell a story," or illustrate some action or event.

Progression. (1) Melodic—from note to note. (2) Harmonic—from chord to chord.

Proch, Heinrich. Composer, violinist; Germany. B. 1809; d. 1878.

Prout, E. Theorist, composer; England B. 1835; d. 1910.

Prudent, E. B. (*proo-dong*). Composer pianist; France. B. 1817; d. 1863.

Pronunziato (It.) (*pro-nuntz-ee-ah'-to*), **Pro-noncé** (Fr.) (*pro-nong-seh*). Pronounced; emphatic. **Ben pronunziato** (It.), **Bien prononcé** (Fr.), well marked; strongly accented.

Puccini, Henry. Composer; England. B. 1858; d. 1924.

Pyne, J. Kendrick, 3d. Composer, organist; England. B. 1852.

Pyne, Louisa F. Soprano; England. B. 1832; d. 1904.

Q

Quadruple. A group of four notes played in the same time of three or six of the same value.

Quality of Tone [Ger., *Klangfarbe* or *Tonfarbe*; Fr., *Timbre*; It., *Timbro*]. That which enables us to distinguish between different instruments. The character of a tone quality depends largely upon the presence or absence and relative intensity of its overtones; thus, the tone of a clarinet differs entirely from that of a violin, although all violins and all clarionets do not sound alike. The differences in tone quality that are found among violins, for example, depend on other factors, as the construction, material, weight of strings, individuality of the performer, and many more. The tone qualities of the voice are dependent largely on the accurate contact of the vocal cords, the size and shape of the cavity of the mouth and nostrils, and the management of the breath.

Quarter Note ♩.

Quartet. A composition for four solo performers.

Quasi (It.) (*quah'-see*). As if; in the manner of; like; as, *Quasi allegro*, like allegro; *Quasi sonata*, resembling a sonata.

Quatre mains (Fr.) (*katr mang*). For four hands.

Quattro mani (It.) (*quat-tro man-nee*). Four hands.

Quatuor. See *Quartet*.

Quaver. An eighth-note.

Quickstep. A rapid march, generally in $\frac{6}{8}$ time.

Quintet. A composition for five solo performers.

Quintole (Ger.) (*kvin-to'-leh*). A group of five notes to be played in the time of four of the same value.

Quintuplet. Quintole.

Quidant, Joseph (*kee-dong*). Pianist, composer; France. B. 1815; d. 1893.

R

R. Abbreviation for Right. In French organ music, for Recit. (swell manual).

Raddolcendo (It.) (*rad-dol-chen'-do*), **Raddolcente** (*rad-dol-chen'-teh*), **Raddolcito** (*rad-dol-chee'-to*). Growing gradually softer and sweeter.

Rallentamento (It.) (*ral-len-ta-men'-to*). Slower. Same as *Piu lento*, or *Meno mosso*.

Rallentando (It.) (*ral-len-tan'-do*), **Rallentato** (*ral-len-tah'-to*), **Rallentare** (*ral-len-*

Raff, J. J. Composer; Germany. B. 1822; d. 1882.

Rameau, J. P. (*rah-mo*). Composer, theorist; France. B. 1683; d. 1764

rah'-reh). Gradually slower. Abbreviation for the above, **Rall**.

NOTE.—*Rallentando* and *Ritenuto*, although both mean to “get slower,” differ somewhat in the manner of using them: *Rallentando* being used at the end of a piece (movement); *Ritenuto* in the course of a piece, followed by “*A Tempo*,” when the original pace is to be resumed. *Ritardando* is used in the same way as *Ritenuto*. Abbreviation for both is *Rit*.

Rapidamente (It.) (*rah - pid - a - men'-teh*). Rapidly.

Rapidita (It.) (*rah-pid'-ee-tah*), **con**. With rapidity.

Rapido (It.) (*rah'-pee-do*). Rapid.

Ravvivando il tempo (It.) (*rav-vee-van'-do*). Lit., “reviving the time.” Resuming the original tempo after a *rall.* or *rit.*

Re. The second Aretinian syllable; the note D in French, Italian, and Spanish. In tonic sol fa spelled **Ray**.

Recitando (It.) (*reh-chee-tan'-do*), **Recitante** (*reh-chee-tan'-teh*). In the style of a recitative.

Reci'tative (Eng.), **Recitatif** (Fr.) (*re-CEE-ta-tecf'*), **Recitativo** (It.) (*reh-chee-ta-tee'-vo*), **Recitativ** (Ger.) (*reh-see-ta-tiv'*). Declamatory singing, resembling chanting.

Recitativo secco. Dry Recitative. It was accompanied very sparingly with chords.

Reciting Note. In Gregorian chant, the dominant, being the note on which the greater part of the reciting is done.

Redowa, Redowak, Redowazka. A Bohemian dance in $\frac{3}{4}$ time.

Reed, Zunge (Ger.) (*tsoon'-geh*), **Anche** (Fr.) (*onsh*), **Ancia** (It.) (*an'-che-a*). The technical name for the small thin strip of metal, cane, or wood, the vibration of

Ran'degger, A. Composer; Austria. **B.** 1832; d. 1912.

which causes the sound of a variety of instruments. There are three kinds of reeds: (1) The single beating reed of instruments of the clarionet family; also of the reed-stops of the organ. (2) The double reed of the hautboy and bassoon family, also of the bagpipe; these two varieties are never used except in conjunction with a tube or pipe. (3) The free reed of the cabinet-organ, vocalion, etc. This reed may be used with or without a tube. The effect of the tube when combined with the free reed is analogous to that of a resonator, *i. e.*, the vibration of the contained air is sympathetic, whereas in the other cases the vibration of the reed is controlled by the column of air.

Reed Instruments. Those in which the sound is produced by the vibration of a reed in the mouthpiece.

Reel. A lively dance, nationalized in Ireland and Scotland; supposed to be of Danish origin, as the same kind of dance is found there under the name of Hreol.

Refrain. Burthen. (1) The chorus at the end of every stanza of some ballads. (2) The drone of a bagpipe. (3) The tune sung as an accompaniment to dancing.

Register. (1) Same as stop, or rank of pipes. (2) The projecting knobs on which the names of the stops are marked. (3) The compass of a voice. (4) One of the divisions of the voice; as, chest register, head register.

Reeves, J. Sims. Tenor, England. B. 1818; d. 1900.


Rei'cha, A. J. Composer, theorist; Bohemia. B. 1770; d. 1836.

Reincke, Carl (*reik'-nek-kek*). Composer, pianist; Germany. B. 1821; d. 1910.


Reissiger, C. G. (*rice'-see-ger*). Composer, Germany. B. 1798; d. 1850.

Relative Key. One whose tonic chord is one of the common chords found in the scale.

Religioso (It.) (*reh-lee-jo'-so*), **Religiosamente** (*reh-lee-jo-sa-men'-teh*). In a devotional manner.

Repeat. A double bar with dots, thus 

signifies that the part before the double bar is to be repeated. If the dots are on both

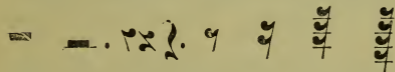
sides  it signifies that the parts before and after the double bar are to be repeated.

Reprise (Fr.) (*reh-prees*). (1) A repeat. (2) The re-entry of the principal theme in the second part of a sonata; also called **Rentree** (*rong-treh*).

Requiem (Lat.). "Rest." The first word in the mass for the dead, hence called requiem mass.

Resolution. The movement of a dissonant to a consonant sound.

Rests. Signs indicating silence of the same duration as the notes for which they stand. In all varieties of time the whole rest is used to indicate a silence of one measure.



Whole Rest. Half Rest. Quarter Rests. Eighth Rest. Sixteenth Rest. Thirty-second Rest. Sixty-fourth Rest.

Rhapsodie or Rhapsody [from Gr., *rhabdos*, a staff]. An irregular, formless composition which "wanders" from one theme, or key, or tempo to another at the will of the composer.

Remenyi, Ed. (*reh'-men-ye*). Violinist; Hungary. B. 1830; d. 1898.

Rhythm. The recurrence of accents at equal intervals of time.

Rigore (It.) (*ree-go'-reh*), **con**, **Rigorouso** (*ree-go-ro'-so*). With rigor; exactly; in strict time.

Rilasciando (It.) (*ree - lah - she - an' - do*), **Rilasciante** (*rec-lah-she-an'-te*). Relaxing the time; retarding.

Rinforzando (It.) (*rin-for-tzan'-do*), **Rinforzare** (*rin-for-tzah'-reh*), **Rinforzato** (*rin-for-tzah'-to*). Lit., re-enforcing. Placing a strong accent on a note or passage.

Risoluto (It.) (*ree-so-lu'to*). Resolute.

Risoluzione (It.) (*ree-so-loot-ze-o-neh*), **con**. With resolution.

Risvegliato (It.) (*ris-vehl-ya-to*). Animated; lively.

Ritardando (It.) (*ree-tar-dan'-do*), **Ritardato** (*ree-tar-dah'-to*), **Ritenuto** (*ree-ten-oo'-to*), **Ritenente** (*ree-ten-en'-teh*). Holding back; retarding. Abbreviation **Rit**.

Ritornella (It.) (*ree-tor-nell'-la*). Interlude; chorus; burden; tutti in the old concertos.

Rheinberger, J. (*rine'-ber-ger*). Composer, organist; Germany. B. 1839; d. 1901.

Richards, Brinley. Composer, pianist; England. B. 1817; d. 1885.

Richter, E. F. E. Composer, writer; Germany. B. 1808; d. 1879.

Richter, Hans. Composer, conductor; Germany. B. 1843; d. 1916.

Riemann, Hugo (*ree' - man*). Theorist; Germany. B. 1849; d. 1919.

Rimbault, Ed. F. Composer, organist, writer; England. B. 1816; d. 1876.

Rink, J. C. H. Composer, organist; Germany. B. 1770; d. 1846.

Romance. (1) A ballad. (2) An instrumental piece in lyric form, of romantic character; often used as the slow movement of a sonata, etc.

Romanesca (It.) (*ro-ma-nes'-ca*), **Romanesque** (Fr.) (*ro-man-esk*). Same as *Galliard*.

Rondo, Rondeau (Fr.). One of the forms of composition characterized by the return of the first theme after the presentation of each new theme.

Root. The fundamental or generating note of a chord.

Rosalia (It.) (*ros-al-ya*). The repetition of a melodic phrase several times, each time one degree higher or lower than the last.

Roulade (Fr.) (*roo-lad*). A brilliant run; an ornamental flourish.

Ritter, Fanny Raymond. Writer; U. S. A. B. 1840; d. 1890.

Ritter, Theodore. Composer, pianist; France. B. 1841; d. 1886.

Rockstro, Will S. Composer, writer; England. B. 1830; d. 1895.

Roeckel, J. L. Composer, pianist; England. B. 1838; d. 1908. [J. L. Roeckel wrote under the pseudonym of Edward Dorn.]

Romberg, Bernhard. Composer, cellist; Germany. B. 1767; d. 1841.

Ronconi, Sebastian (*ron-ko'-nee*). Baritone; Italy. B. 1814.

Root, Geo. F. Composer, writer; U. S. A. B. 1820; d. 1895.

Rosa, Carl A. N. Violinist, conductor; Germany. B. 1842; d. 1889.

Rosellen, Henri (*ro-sell'-len*). Pianist; France. B. 1811; d. 1876.

Rosenhain, Jacob (*ro'-sen-highn*). Composer, pianist; Germany. B. 1813; d. 1894.

Round. A variety of canon, the imitation being always at the *8va* or unison.

Rubato (It.) (*roo-bah'-to*). Robbed; stolen. The direction Rubato, or Tempo Rubato, indicates a style of performance in which the rhythmic flow is interrupted by dwelling slightly on certain melodic notes and slightly hurrying others.

Ruhig (Ger.) (*roo'-ig*). Calm; quiet; tranquilly.

Run. A passage founded on the scale, generally used in vocal music. The run is generally sung to one syllable.

Rustico (It.) (*rus'-tee-co*). Rustic, pastoral.

Rosenthal, Moritz (*ro'-sen-tal*). Pianist; Germany. B. 1862.

Rossini, G. A. (*ros-see'-nee*). Composer, Italy. B. 1792; d. 1868.

Rousseau, J. J. (*roos-so*). Composer, writer; Geneva. B. 1712; d. 1778.

Roze, Marie P. Soprano; Paris. B. 1846.

Rubinstein, Anton G. Composer, pianist; Russia. B. 1830; d. 1894.

Rudersdorff, H. Soprano; Russia. B. 1822; d. 1882.

Rummel, Franz. Pianist; England. B. 1853; d. 1901.

S

S. Abbreviation of **Segno** (sign); **Senza** (without); **Sinistra** (left); **Solo**; **Subito** (quickly).

♯ A sign used to point out the place from which a repeat is to be made. **Al ♯**, to the sign; **Dal ♯**, from the sign.

Salicional, Salicet, Salcional [from *Lat.*, *salix*, willow]. A soft, open metal organ-stop.

Salonstück (Ger.). Parlor piece; salon music.

Saltarello (It.) (*sal-tah-rel'-lo*) [from *saltare*, to leap]. An Italian dance in triple time.

Sanft (Ger.). Soft.

Sans (Fr.). Without.

Saraband, Sarabanda (It.), **Zarabanda** (Sp.), **Sarabande** (Fr.). A slow, stately dance in $\frac{3}{4}$ time.

Satz (Ger.). (1) A theme. **Hauptsatz**, principal theme; **Seitensatz**, secondary theme; **Nebensatz**, auxiliary theme; **Schluss-Satz**, closing theme, or coda. (2) A piece; composition.

Saxophone. Brass instrument with clarionet mouthpiece.

Scale. A succession of ascending or descending sounds.

Saint-Saëns, Camille (*sangt-sah-ong*). Composer, organist, pianist; Paris. B. 1835; d. 1921.

Salieri, A. (*sal-yeh'-ree*). Composer; Ita. B. 1750; d. 1825.

Santley, Ch. Bar.; Eng. B. 1834; d. 1922.

Sarasate, P. M. M. Y. N. (*sah-rah-sah'-teh*). Violinist, composer; Spain. B. 1844; d. 1908.

Satter, Gustav. Composer, pianist; Austria. B. 1832.

Sauret, Emile (*saw-ray*). Violinist; France. B. 1852.

Sax, Antoine J. With his father, inventor of saxhorns, saxophones, etc.; France. B. 1814; d. 1894.

Scalchi, Sofia (*skal'-kee*). Alto; Italy B. 1850.

Scena (It.) (*shay-nah*). (1) A scene. (2) A solo for voice, in which various dramatic emotions are expressed.

Schäferlied (Ger.) (*shay'-fer-leed*). Shepherd song; pastoral.

Scherzando (It.) (*sker-tzan'-do*), **Scherzante** (*sker-tzan'-teh*), **Scherzevole** (*sker-tzeh'-vo-leh*), **Scherzoso** (*sker-tzo'-so*). All derived from *scherzo*, and signifying a light, playful style of performance or composition.

Scherzhaft (Ger.). Funny; amusing.

Scherzo (It.) (*skert'-zo*). A "jest." A piece of music of a sportive, playful character.

Schleppend (Ger.). Dragging; retarding.

Schluss (Ger.). End; close.

Schluss-Satz (Ger.). Last movement; last theme; coda.

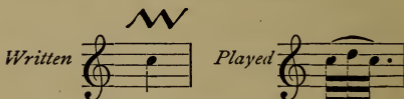
Schmeichelnd (Ger.). Coaxing; *lusingando*.

Schmerz (Ger.) (*schmerts*). Pain; sorrow.

Schmerzlich (Ger.). Painful; sorrowful.

Schnell (Ger.). Quick.

Schneller (Ger.). An inverted mordent (called mordent in modern usage):



with accent on the first note.

Scarlat'ti, A. Composer; Italy. B. 1659; d. 1725.

Scarlat'ti, Dominico (son of A.). Composer, pianist; Italy. B. 1683; d. 1757.

Scarlat'ti, G. (son of D.). Composer; Italy. B. 1712; d. 1777.

Scharwenka, Philipp (*shar-ven'-ka*). Pianist, Polish Prussia. B. 1847; d. 1924.

Schottische. A dance in $\frac{2}{4}$ time resembling the polka.

Schwach (Ger.). Weak; soft.

Schwer (Ger.). Heavy; difficult.

Schwermütig (Ger.) (*schvehr'-mee-tig*). Sad; pensive.

Scintillante (It.) (*shin-til-lan'-teh*), **Scintillante** (Fr.) (*sin-tee-yong*). Scintillating; brilliant; sparkling.

Sciolto (It.) (*shol'-to*), **Scioltezza** (*shol-tet'-za*), **con, Scioltamente** (*shol-tah-men'-teh*). Freedom; fluency; with freedom; freely.

Score. See *Partitur*.

Scozzese (It.) (*skotz-zeh'-seh*), **alla.** In Scotch style.

Sdegno (It.) (*sdehn'-yo*). Scorn; disdain.

Se (It.) (*seh*). As if.

Sec (Fr.), **Secco** (It.). Dry. See *Recitative*.

Second. (1) An interval embracing adjacent letters. (2) The lower of two equal voices or instruments. (3) The alto in a vocal quartet or chorus.

Scharwenka, Xaver. Polish Prussia. B. 1850; d. 1924.

Schindler, Anton (*shint'-ler*). Germany. B. 1796; d. 1864.

Schmidt, Aloys. Composer, pianist; Germany. B. 1789; d. 1866.

Schubert, Franz Peter. Composer; Austria. B. 1797; d. 1828.

Schulhoff, Julius (*shool'-hof*). Composer pianist; Bohemia. B. 1825; d. 1898.

Schumann, Robt. A. Composer, pianist. Germany. B. 1810; d. 1856.

Schumann, Clara (Wieck) (wife of Robt.) Pianist; Germany. B. 1819; d. 1896.

Secondo (It.) (*seh-con'-do*). Second; the lower part in a duet for two voices or instruments; the lower part in a four-hand piano forte composition.

Segno (It.). See abbreviation *S*.



Segue (It.) (*seh-g'-weh*). Follows. **Segue il coro**, the chorus follows.

Sehnsucht (Ger.). Longing.

Sehnsüchtig (Ger.). Longingly.

Sehr (Ger.). Very.

Semi-breve. A whole note. 

Semi-quaver. A sixteenth note.  

Semi-tone. A half tone. A chromatic semi tone changes the pitch without changing the letter; as, C—C \sharp ; a diatonic semi-tone changes both, as, C—D \flat .

Semplice (It.) (*sem-plee'-cheh*). Simple.

Semplicitamente (It.) (*sem-plee-chee-men'-teh*). Simply; unaffectedly.

Semplicità (It.), (*sem-plee'-chee lah*), **con**. With simplicity.

Sempre (It.) (*sem'-preh*). Always

Sensibilità (It.) (*sen-see-bee'-lee-tah*), **con**. With feeling.

Senza (It.) (*sen-tza*). Without.

Septet, Septuor. A composition for seven solo voices or instruments.

Septole (Ger.). Septuplet; a group of seven.

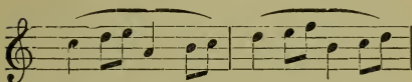
Schütt, Ed. Pianist; Russia. B. 1856.

Sechter, S. Composer, organist; Germany. B. 1788; d. 1867.

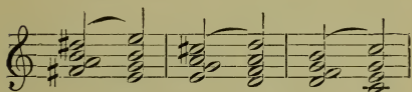
Seeling, Hans. Pianist, composer; Bohemia. B. 1828; d. 1862.

Seidl, Anton. Conductor; Hungary. B. 1850; d. 1898.

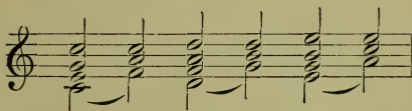
Sequence, Melodic. The repetition of a melodic phrase at regular intervals. **Harmonic Sequence**, the repetition of a harmonic progression at regular intervals. **Contrapuntal Sequence**, a succession of common chords with roots moving in a regular "pattern."



Melodic Sequence.



Harmonic Sequence.



Contrapuntal Sequence.

Serenade, Sérénade (Fr.), **Serenata** (It.), **Ständchen** (Ger.). Lit., an evening song.

Sereno (It.) (*seh-reh'-no*). Serene; tranquil.

Serioso (It.). Gravely; seriously.

Sesqui-altera. A mixture-stop in the organ.

Sestet. See *Sextet*.

Sestole. See *Sextuplet*.

Seule (Fr.) (*sool*). Alone.

Seventh. An interval including seven letters.

Seventh Major, seven letters and eleven half-tones, as C—B. **Seventh Minor**, seven letters and ten half-tones, as C—B \flat . **Diminished Seventh**, seven letters and nine half-tones, as C \sharp —B \flat .

Severita (It.) (*seh-ver'-ee-ta*), **con.** With severity; exactness.

Sextet, Sestet, Sestetto (It.), **Sextuor** (Fr.). A composition for six solo voices or instruments.

Sextuplet. A group of six notes occupying the time of four.

Sforzando (It.) (*sfortz-an'-do*) or **Sforzato** abbreviated **Sf.** or **Sfz.** "Forced." A strong accent immediately followed by piano.

Shake. See *Trill*.

Sharp. The sign, \sharp , which raises the pitch of a letter a half tone. Sharp is sometimes used in the sense of augmented, as sharp 6th for augmented 6th; popular name for the black keys of pianoforte and organ.

Si. (1) The note B in French, Italian, and Spanish. (2) The Italian impersonal pronoun, "one," or "they," as, *si piace*, "one" pleases, *i. e.*, as you please.

Siciliano (It.) (*see-cheel-ya'-no*), **Sicilienne** (Fr.) (*see-see-lee-en*). A pastoral dance in slow $\frac{6}{8}$ time; slow movements, vocal or instrumental, are frequently called Sicilianas.

Siegeslied (Ger.) (*see'-ges-leed*). Song of victory.

Signs. (Only the most important are here given. Complete information may be

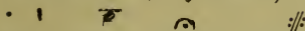
Sgambati, G. (*sgam-bah'-tec*). Composer, pianist; Italy. B. 1843; d. 1914.

Shakespeare, Wm. Tenor, teacher; England. B. 1849.

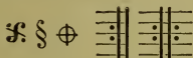
Sherwood, Wm. H. Composer, pianist; U S. A. B. 1854; d. 1911.

Sivori, E. C. (*see'-vo-ree*). Violinist, composer; Italy. B. 1815; d. 1894.

obtained by consulting the “Embellishments of Music,” by Russell.)



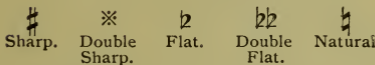
Staccato, Vibrato. Pause. Abbreviation, signifying the repetition of the preceding figure.
Spiccato.



Segno.

Repeat.

Slur, when over or under sounds of different pitch, signifying legato
Tie, when the notes are on the same degree.



Sharp.

Double Sharp.

Flat.

Double Flat.

Natural



Crescendo.



Decrescendo.



Sforzando.



Arpeggio.



Brace.



Trill.



Turn.



Mordent



After Ped.
means raise
the foot from
the pedal.

8va.

Octave
higher.

8va. Ba.

Octave
lower.



Heel and Toe
Organ music,
when above the
notes, right foot,
when below left
foot.

Signature, Signatur (Ger.), Time. The signs C C , etc. Key Signature, the sharps or flats marked at the beginning of a part or piece.




Simile (It.) (*see-mee-leh*). The same; in the same way.


Sintonia (It.), Sinfonie (Ger.), Symphonie (Fr.), Symphony [from Gr., *sun*, *phoneo*, sounding together]. Originally had the same meaning that we attach to interval, *i. e.*, two simultaneous sounds. (1) By the early writers of Italian opera it was used as

the modern sense of overture. (2) The introduction to a song is still called the symphony. (3) The adaptation of the large forms of composition (sonata and rondo) to the orchestra.

Singend or Singbar (Ger.). Singing; cantabile.

Sinistra (It.). Left


Sino, Abbr., **Sin.** (It., (*see'-no*). As far as; used after D. C., or al ; as al . **Sin'** al fine, go to the sign, then as far as "fine." D. C. **sin'** al , from the beginning as far as the sign.

Sixteenth Note. 

Sixth. An interval including six letters.

Sixth Major. Six letters, nine half-tones.


Sixth Minor. Six letters, eight half-tones. **Augmented Sixth**, six letters, ten half-tones. **Diminished Sixth**, six letters, seven half-tones.

Sixty-fourth Note. 

Slancio (It.) (*slan'-che-o*), **con.** With impetuosity.

Slargando (It.) (*slar-gan'-do*). Widening; growing slower.

Slentando (It.) (*slen-tan'-do*). Gradually slower.

Slur.  Legato sign. In vocal music signifies that all the notes it includes are to be sung to one syllable.

Smorzando (It.) (*smor-tzan' do*). Lit., "smothering;" morendo.

Smart, Sir G. T. Composer, organist; England. B. 1776; d. 1867.

Smetana, Fr. (*smeh tah'-nah*). Composer; Hungary. B. 1824; d. 1884.

Soave (It.) (*so-a'-veh*). Sweet.

Soavemente (It.) (*so a - veh - men' - teh*).
Sweetly.

Sognando (It.) (*sone-yan'-do*). Dreaming;
dreamily.

Sol. The note G in Italian, French, and
Spanish; fifth Aretinian syllable.

Solennita (It.) (*so-len'-nee-ta*), **con.** With
solemnity.

Sol-fa (verb). To sing with the syllables.

Solfeggio (It.) (*sol-fed-jo*). (1) A vocal
exercise. (2) Used by Bach as a name for
certain short instrumental pieces.

Solo (It.) (plural, **Soli**). Alone; a compo-
sition in which the principal part is taken
by one voice or instrument.

Somma (It.). Utmost; as **Con somma
espressione**, with the utmost expression.

Sonata (It.) (*so-nah'-tah*). "Sound piece."
(1) The highest development of musical
form. (2) In modern use, an extended
composition with several movements for
pianoforte, or pianoforte in conjunction with
one other instrument.

Song, Gesang, Lied (Ger.), **Chant** (Fr.),
Canto (It.). (1) Originally a poem. (2)
A musical setting of a poem, especially for
one voice.

**Songs without words, Lieder ohne
Worte** (Ger.), **Chants sans paroles**
(Fr.). A title invented by Mendelssohn
and given by him to a set of pianoforte
compositions. Songs for several voices are
called *Part-songs*, *q. v.*

Smith, Sidney. Composer, pianist; Eng-
land. B. 1839; d. 1889.

Södermann, J. A. (*sa'-der-man*). Com-
poser; Sweden. B. 1832; d. 1876

Sonore (It.), **Sonoro** [from Lat., *sonus*, sound]. Sonorous; sounding.

soprano (It.), **Sopran** (Ger.), **Dessus** (Fr.) (*des-soo*). The female or boy's voice of the highest range.

Sordino (It.) (*sor-dee'-no*). A mute; small instruments of metal, wood, etc., put on the bridge of the violin, etc., to deaden the tone.

Sortita (It.) (*sor-tee'-ta*). "Going out." Concluding voluntary.

Sostenuto (It.) (*sos-teh-noo'-to*), **Sostenendo** (*sos-teh-nen'-do*). Sustained; without haste.

Sotto (It.). Below. **Sotto voce**, in an undertone.

Spaces. The intervals between the lines of the staff or between the leger lines.

Spasshaft (Ger.). Jocose; merry; scherzando.

Spianato (It.) (*spe-a-nah'-to*). Leveled; tranquillo.

Spiccato (It.) (*spik-kah'-to*). Detached; pointed.

Spirito (It.) (*spee-ree-to*), **con**, **Spiritoso** (*spee-ree-to'-so*), **Spiritualmente** (*spee-ree-to-sa-men'-teh*). With spirit; spirited; lively; animated.

Staccatissimo (It.) (*stac-cah-tis'-see-mo*). As detached as possible. The sign for stacca-

tissimo is a pointed dot over the note



Sontag, Henrietta G. W. Soprano; Germany. B. 1806; d. 1854.

Spindler, Fritz. Composer, pianist: Germany. B. 1817; d. 1905.

Spohr, Louis. Violinist, composer: Germany. B. 1784; d. 1859.

Staccato (It.) (*stac-cah'-to*). Detached, cut off; separated.

Staff or Stave. The five lines with their enclosed spaces. Gregorian music is written on a staff of four lines.

Ständchen (Ger.). See *Serenade*.

Stark (Ger.). Loud; strong.

Stave. See *Staff*.

Stentato (It.) (*sten-tah'-to*), **Stentando** (*sten-tan'-do*) [from *stentare*, to labor]. A heavy emphasis combined with a dragging of the time.

Step. From one letter to the next; a degree. **Whole Step**, a whole tone; **Half Step**, half tone; **Chromatic Step**, chromatic half tone.

Sterbend (Ger.) (*stair-bent*). Dying; morendo.

Stesso (It.) (*stes-so*). The same.

Stimmbildung. Voice formation; voice training.

Stimme (Ger.) (*stim'-meh*). (1) Voice. (2) Part. (3) Sound-post. (4) Organ-stop.

Stop. (1) To press the finger on the string of violin, guitar, etc. **Double Stop**, pressing two strings at once. (2) (noun) A rank or set of organ-pipes.

Stracino (It.) (*strah-chee'-no*), **Stracicato** (*strah-chee-cah'-to*), **Stracicando** (*strah-chee-can'-do*), **Stracinando** (*strah-chee-nan'-do*). A drag, or slur; sliding from one note to another and at the same time slightly slackening the time.

Stainer, Sir John Composer, organist; England. B. 1840; d. 1901.

Stanford, Ch. Villiers. Composer, organist England. B. 1852; d. 1924.

Stavenhagen, B. Pianist; Germany B. 1862; d. 1914.

Stravaganza (It.) (*strah-vah-gant'-sah*). A fantastic composition.

Streng (Ger.). Rigid; severe

Strepito (It.) (*streh'-pee-to*), **con.** With noise; fury.

Strepitoso (It.) (*streh'-pee-to'-so*). Furious.

Stretta, Stretto (It.). "A throng." (1) Hurrying the time at the close. (2) In fugue, causing the voices to follow one another at less distance so that the subject and answer are brought closer together

Stridente (It.) (*stree-den' teh*). Strident; noisy; impetuous.

Stringendo (It.) (*strin-jen'-do*). Hurrying the time.

Stück (Ger.) (*stick*). A piece. **Concertstück**, concert piece. **Salonstück**, parlor piece.

Study, Étude (Fr.), **Studio** (It.). (1) A composition designed to facilitate the acquirement of some special difficulty. (2) A name often given by modern writers to pieces analogous to the old *Toccata*, *q. v.*

Stürmisch (Ger.). Stormy; furioso.

Sterling, Antoinette. Alto; U. S. A. b. 1850; d. 1904.

Sternberg, C. Composer, pianist; Russia. B. 1852; d. 1924.

Tradella, A. Composer; Italy. B. 1645; d. 1681.

Strauss, Ed. (son of following). Composer; Austria. B. 1835; d. 1917.

Strauss, John (father of following). Composer; Austria. B. 1804; d. 1849.

Strauss, John (brother of following). Composer; Austria. B. 1825; d. 1899.

Strauss, Jos. Composer; Austria. B. 1822; d. 1870.

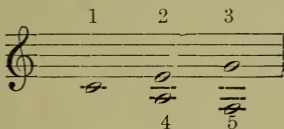
Suave (It.) (*soo-a'-veh*). Sweet.

Suavemente (It.) (*soo - a 'veh - men' - teh*).
Sweetly.

Suavita (It.) (*soo-ah'-vee-ta*). Con. With
sweetness.

Sub-dominant. The 4th degree of the
scale; not called sub-dominant because it is
below the dominant, but because it is the
same distance below the tonic as the
dominant is above.

Sub-median. The 6th of the scale



1. Tonic. 2. Mediant, *i. e.*, half-way to
dominant. 3. Dominant. 4. Sub-median, *i. e.*, half-way to sub-dominant. 5. Sub-dominant.

Sub-tonic. The leading note, 7th of the
scale.

Subito (It.) (*soo - bee' - to*), **Subitamente.**
Quickly. **Volti subito**, abbreviated **V. S.**,
turn over quickly.

Suite (Fr.) (*sweet*). A set or series of move-
ments.

Suivez (Fr.) (*swee-vey*). Follow; a direc-
tion for the accompanist to follow the
soloist.

Super-tonic. The 2d degree of the scale.

Super-dominant. The 6th degree of the
scale.

Süss (Ger.) (*sees*). Sweet.

Sullivan, Sir A. S. Composer; England.
B. 1842; d. 1900.

Suppe, F. von (*soop' - peh*). Composer;
Austria. B. 1820; d. 1895.

Sussurando (It.) (*soos-soo-ran'-do*). Murmuring.

Sussurante (It.) (*soos-soo-ran'-teh*). Whisperingly.

Svegliato (It.) (*svehl-ya'-to*). Brisk; lively.

Symphony. See *Sinfonia*.

Symphonic Ode. A combination of symphony and chorus.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Svendsen, J. S. Composer, violinist, conductor; Norway B. 1840; d. 1911.

T

T. Abbreviation of Tasto, Tenor, Tempo, Tutti, Toe (in organ music).

Tacet (Lat.), **Tace** (It.) (*tah'-cheh*). Be silent, or "is silent."

Tail. Stem of a note.

Takt (Ger.). Time, as *Im Takt*, a tempo; measure, as *Ein Takt*, one measure (or bar); beat, as *Auftakt*, up beat.

Taktmässig. In time.

Tambour (Fr.). (1) A drum. (2) A drummer.

Tambourine. A small variety of drum consisting of a hoop of wood or metal about two inches in depth, with a head of parchment.

Tändelnd (Ger.) (*tehn-delnd*). Playful.

Tanto (It.). So much; too much. **Allegro non tanto**, not so fast; lit., "fast, not too much."

Talex, A. (*tah'-lex-ee*). Composer, pianist; France. B. 1820; d. 1881.

- Tanz** (Ger.) (*tants*). Dance.
- Tanzlieder.** Songs to accompany dancing.
See *Ballad*.
- Tanzweisen.** Dancing tunes.
- Tarantella** (It.), **Tarantelle** (Fr.). A rapid dance in $\frac{6}{8}$ time.
- Tardamente.** (It.) (*tar - dah - men' - teh*). Slowly.
- Tardo** (It.) (*tar' - do*). Slow; dragging.
- Tasto** (It.) A "touch." (1) A key. (2) A fret. (3) Touch. (4) Fingerboard.
- Tasto Solo.** Literally, "key alone," *i. e.*, one key or note at a time. A direction in figured bass that the notes are to be played without chords, *i. e.*, unison or octaves.
- Technic, Technik** (Ger.), **Technique** (Fr.). The purely mechanical part of playing or singing.
- Technicon.** A mechanism for strengthening the fingers and increasing their flexibility.
- Techniphone.** See *Virgil Clavier*.
- Tedesco or Tedesca, alla** (It.). In German style.
- Tema** (It.) (*teh' - mah*). Theme; subject; melody.
- Temperament.** The division of the octave.
Equal Temperament. The modern system of tuning divides the octave into twelve equal parts, called semitones. **Unequal Temperament** (which was formerly used for all keyed instruments, and retained until quite recently for the organ) tuned the natural notes true, and distributed the
-
- Tartini, G.** (*tar - tee' - nee*). Violinist, composer; Italy. B. 1692; d. 1770.
- Tausig, Carl.** Composer, pianist; Poland. B. 1841; d. 1871.

superfluous interval among the "black" keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it, the sudden excursions into remote keys would be impossible. Although we have lost something in purity of intonation, the loss is more than made up in the gain of twelve keys, all equally well in tune. Some enthusiasts, generally acousticians, express great dissatisfaction with our modern scale. A sufficient reply is, that the scale that satisfied the ears of, and made possible the music of the great writers from Bach to Beethoven, must of necessity be the best musical scale.

Tempestoso (It.) (*tem-pes-to'-so*). Tempestuous.

Tempo (It.). Time. "Tempo" is universally used to signify "rate of movement."

Tempo Indications—

Slow	{	Largo, Grave, Lento, Adagio.	Moderate	{	Andante, Moderato, Commodo.
			Fast	{	Allegro, Presto.

Words used to modify the above: *Poco*, a little. Before a word meaning *slow*, signifies an *increase* of speed, as *poco lento*, a little slow; before a word meaning *fast*, it signifies a *decrease* of speed, as *poco allegro*, a little fast. *Piu*, more. Before a word meaning *slow*, signifies a *decrease* of speed, as *piu lento*, slower; before a word meaning *fast*, it signifies an *increase* of speed, as *piu allegro*, faster. *Assai*, very. After a word meaning *slow*, decreases the speed, as *adagio assai*, very slow; after a word meaning *fast*, increases the speed, as *allegro assai*. *Molto*, much. has the same meaning as *assai*.

THE DIMINUTIVE *Etto*.

Slow { Larghetto, a little faster than *Largo*,
 { Adagietta, a little faster than [Adagio.
 Fast, Allegretto, a little slower than [Allegro.

THE SUPERLATIVE *Issimo*.

Slow { Larghissimo, }
 { Lentissimo, } As slow as possible.
 { Adagissimo, }
 Fast { Allegrissimo, }
 { Prestissimo, } Fast as possible.

THE DIMINUTIVE *Ino*.

Slow, Andantino, faster than Andante.

Andante means "going" [from *andare*, to go], therefore Andantino means "going a little." A large number of words are used in conjunction with the tempo indications that refer more to the manner or style of the performance than to the speed, as *Appassionata*, with passion; *Vivace*, with life.

The majority of these words are preceded by *con*, with; as—

Con brio, with vigor,	} After words meaning fast.
Con calore, . . . with warmth,	
Con fuoco, . . . with fire,	
Con moto, etc., with motion,	
Con espressione with expression,	} After words meaning slow.
Con dolcezza, . with sweetness,	
Con dolore, . . . with sadness,	
Con tristezza, . with sorrow,	

Tempo comodo. Convenient; easy movement.

Tempo di ballo. Dance time.

Tempo giusto. Strict; exact time.

Tempo marcia. March time.

Tempo ordinario. Ordinary; usual.

Tempo primo. First time, used after a *ritard.* or *accel.* to indicate a return to the original time.

Tempo rubato. See *Rubato*

Tempo wie vorher (Ger.). Same as *Tempo primo*.

Teneramente (It.) (*teh-neh-ra-men'-teh*). Tenderly; delicately.

Tenerezza (It.) (*teh-neh-ret'-za*), **con.** With tenderness, delicacy.

Tenero (It.) (*teh'-neh-ro*). Tender; delicate.

Tenor, Tenore (It.), **Taille** or **Ténor** (Fr.). The highest natural male voice.


Tenor Clef. C clef on 4th line.

Tenore buffo. A comic tenor singer.

Tenore di grazia. A "smooth-singing" tenor singer.

Tenore leggiero. A light tenor singer.

Tenore robusto. A vigorous, strong tenor singer.

Tenuto (It.) (*teh-noo'-to*). Abbreviated **Ten.** Hold; a direction to sustain the notes for their full value. Sign .

Ternary Form. Rondo with three themes.

Ternary Measure. Simple triple time.

Terzetto (It.) (*tert-set'-to*). A vocal trio.

Tessitura (It.) (*tes-see-tu'-rah*). Texture. The general range of the voice included in a given song, etc.

Tetrachord [from Gr., *tetra*, *chordon*]. Four strings; hence, a succession of four sounds.

Theme, Thème (Fr.) (*tehm*), **Thema** (Ger.) (*teh-ma*). The subject of a fugue; one of the subjects of a sonata or rondo. The subject of a set of variations. The "cantus" to which counterpoint is added.

Thalberg, S. (*tal-berg*). Composer, pianist: Switzerland. B. 1812; d. 1871.

Thayer, A. W. Writer; U.S.A. B. 1817; d. 1897.

Thayer, Eugene. Organist, composer; U.S.A. B. 1828; d. 1880.

Third. An interval including three letters.

Thirty-second Note 

Thorough Bass, Figured Bass, Continued Bass. A system of musical shorthand originally ; now used as a means of teaching harmony.

Tie, Fascia (It.), Bindebogen (Ger.), Liaison (Fr.). A curved line joining two notes on the same degree.

Tierce Position. A common chord with root in bass and third at top.

Timbre (Fr.) (*tambr*). Quality of tone.

Time. The division of music into portions marked by the regular return of an accent.

Timidezza (It.) (*tee - mee - det' - za*), **con.**
With timidity.

Timorosamente (It.) (*tee - mo - ro - sa - men' - teh*). Timorously.

Timoroso (It.) (*tee - mo - ro' - so*). Timorous, hesitating.

Toccata (It.) (*tok - kah' - tah*) [touched, from *toccare*, to touch]. (1) A prelude or overture. (2) A brilliant composition resembling somewhat the modern "Étude" for piano or organ.

Todtenmarsch (Ger.) (*tote' - ten marsh*).
Funeral march.

Tonality. Pertaining to the key.

Thomas, C. Ambroise (*to - mah, am - bro - as*).
Composer ; France. B. 1811 ; d. 1896.

Thomas, Theo. Violinist, conductor ; Germany. B. 1835 ; d. 1905.

Thomé, F. L. J. (*toh - me'*) Composer ; Mauritius. B. 1850 ; d. 1910

Tonart. Key.

Tondichtung. Tone poem.

Tone. (1) Sound. (2) Quality of sound. (3) Interval of major second. (4) A Gregorian chant.

Tonkunst. Tone art; music.

Tonic. The keynote of a scale, whether major or minor.

Tonic Chord. The common chord of which the tonic is the root.

Tonic Sol Fa. A system of musical notation in which the syllables *doh, ray, me, fah, soh, lah, te*, with certain modifications, are used in place of notes, staff, clefs, and all the ordinary characters of musical notation. The Tonic Sol Fa is based on the assumption, amply proved by experience, that the mental association between a succession of sounds and a succession of syllables helps materially to fix the former in the memory. The principle of the Tonic Sol Fa system is as old as the time of Guido; the modern development of it originated with Miss Sarah Ann Glover, of Norwich, England, in 1812, and was perfected by the Rev. John Curwen about thirty years later.

Tonleiter (Ger.). Tone ladder; scale.

Tonstück (Ger.). Tone piece; composition.

Tosto (It.). Quick. **Piu tosto**, faster.

Touch. (1) The resistance of the keys of the pianoforte or organ. (2) The manner in which a player strikes the keys.

Thursby, Emma. Soprano; U. S. A. B. 1857.

Titjens, T. C. J. (*tee-tee'-ens*). Soprano; Germany. B. 1831; d. 1877.

Tosti, F. P. (*tos-tee*). Composer; Italy. B. 1846; d. 1916.

- Toujours** (Fr.) (*too-zhoor*). Always; as, **Toujours piano**, always soft.
- Tranquillamente** (It.). Quietly; composedly.
- Tranquillita, con** (It.). With tranquility.
- Tranquillo** (It.). Tranquil; quiet.
- Transcription.** The arrangement of a vocal composition for an instrument, or of a composition for some instrument for another.
- Transition.** (1) An abrupt modulation. (2) The connecting passages between the themes of a rondo or sonata.
- Trattenuto** (It.) (*trat-teh-noo'-to*). Held back; retarded.
- Trauermarsch** (Ger.). Funeral march.
- Traurig** (Ger.) (*traw'-rig*). Mournful; sad.
- Tre corde.** Three strings, used in pianoforte music to signify a release of the una-corda pedal.
- Treble.** (1) The highest part in vocal music for mixed or female voices. (2) The G clef on second line. (3) The first violin in quartet, and the flute, oboe, and clarinet in the orchestra generally.
- Tremando** (It.) (*treh-man'-do*), **Tremolando** (It.) (*treh-mo-lan'-do*), **Tremolo** (It.) (*treh'-mo-lo*). Abbreviation **Trem.** The rapid reiteration of a note or chord.
- Tremoloso** (It.) (*treh-mo-lo'-so*). Tremulously.
- Tremulant, Tremulante** (It.), **Tremblant** (Fr.) (*trom-blon*). A mechanism in the organ that causes the sound to waver.
- Très** (Fr.) (*tray*). Very; as, **Très vite**, very fast.
- Triad.** A chord of three sounds.

Tours, Berthold. Composer, violinist; Holland. B. 1838; d. 1897

Trill, Trillo (It.), **Trille** (Fr.), **Triller** (Ger.). The rapid iteration of the written note and the note above, indicated by the sign, *tr.*~~~~~ The trill continues to the end of the waved line.

Trio (It.) (*tree-o*). (1) A composition for three voices or instruments. (2) One of the parts of a minuet or march, etc. The origin of its application is very uncertain.

Triole (Ger.), **Triolet** (Fr.). A triplet.

Triomphale (*tree-om-fal*), **Triomphant** (Fr.) (*tri-om-font*), **Trionfale** (*tree-on-fah'-leh*). **Trionfante** (It.) (*tree-on-fan'-teh*). Triumphant; triumphal.

Triplet, Triole (Ger.), **Triolet** (Fr.), **Tripla** (It.) or **Tripola**. Three notes played in the time of two of the same value.

Triple Time. See *Time*.

Tristezza (It.) (*tris-tet'-za*), **con.** With sadness; sadly.

Trombone, Posaune (Ger.). A brass instrument with a sliding tube, by means of which the pitch may be varied.

Troppo (It.). Too much. **Allegro non troppo**, "Allegro," not too much.

Trumpet. See *Tromba*.

Tuba (Lat.). (1) Trumpet. (2) A bass instrument of the saxhorn family, frequently used with, or in place of, the bass trombone.

Tuba mirabiles (Lat.). Tuba "wonderful." A reed-stop in the organ with heavy wind pressure, 8- or 16-foot tone.


Tumultuoso (It.) (*too-mul-too-o'-so*). Agitated; tumultuous.

Trebelli, Lelia (*treh-bel'-lee*). Alto; France. B. 1838; d. 1893.

Tschaikowsky, P. I. (*chi-kow'-skee*). Composer; Poland. B. 1840; d. 1893.

Tuckerman, S. P. Composer, organist; U. S. A. B. 1819; d. 1890.

Turca, alla (It.). In the Turkish manner.

Turn. An embellishment consisting of the principal note. The note above and the semitone below, marked ().

Tutta (It.). All. **Con tutta forza**, with full power.

Tutti (It.) (*too-tee*). In scores, a notification to all the performers and singers to take part.

Tyrolienne (Fr.) (*tee-rol-yen*). (1) A Tyrolese song for dancing. (2) Tyrolese song with jodel.

U

U. C. Abbreviation of *Una corda*, one string

Uebung (Ger.) (*e'-boonk*). Exercise ; study ; practice.

Uguale (It.) (*oo-gwah'-leh*). Equal.

Ugualmente (It.) (*oo - gwahl - men' - teh*). Equally ; evenly.

Un or **Une** (Fr.) (*ong, oon*). One.

Ungarisch (Ger.). Hungarian.

Unison. Sounds consisting of the same number of vibrations per second. The term "unison passage" is applied to vocal or instrumental parts in the octave also.

Unisono (It.) (*oo-nee-so-no*). Unison.

Un poco (It.). A little.

Un pochino (It.) (*po-kee'-no*), **Un pochettino** (*po-ket-tee'-no*). A very little.

Unruhig (Ger.) (*oon'-roo'-ig*). Restless.

V

V. Abbreviation of *Violino*, *Voce*, *Volta*

Vago (It.). Vague ; dreamy

- Valce** (It.) (*val-cheh*), **Valse** (Fr.) (*vals*). Waltz; a dance of German origin in $\frac{3}{4}$ time.
- Valse à deux temps** (Fr.) (*doo tomp*). A species of waltz with two steps to each measure.
- Value.** The value of a note or rest is its relative duration, the standard being the whole note or rest, which may be divided into half, quarter, eighth, sixteenth, thirty-second notes, etc. The value of a note is increased one-half by placing a dot after it; a second dot adds to its value an amount equal to half that of the first. The absolute value of a note depends upon the tempo, *i. e.*, rate of movement of the piece in which it occurs.
- Variations, Variationen** (Ger.) (*fah-ree-atse-o'-nen*), **Variazioni** (It.) (*va-ree-at-zee-o'-nee*). Melodic, rhythmic, and harmonic modifications of a simple theme, each one more elaborate than the last.
- Varie** (Fr.) (*vah-ree*), **Variato** (It.) (*var-ya'-to*). Varied; with variations.
- Varsovienne** (Fr.) (*var-so-vee-en*), **Varsovianna** (It.) (*var-so-vee-an'-na*). A dance in $\frac{3}{4}$ time resembling the mazurka, invented in France.
- Vaudeville** (Fr.) (*vode-veel*). A light operetta consisting of dialogue interspersed with songs; the name is said to come from Vaux de Vire in Normandy.
- Veloce** (It.) (*veh-lo'-cheh*). Rapid; swift.
- Velocissimamente** (It.) (*veh-lo-chis-see-ma-men'-teh*). Very swiftly.
- Velocita** (It.) (*veh-lo'-chee-tah*), **con.** With rapidity.

Vaccari, N. (*vak-kah'-ee*). Composer; Italy. B. 1790; d. 1848.

Verdi, G. (*vehr'-dee*). Composer; Italy. B. 1813; d. 1901.

Veränderungen (Ger.) (*fer - an' - de - roong - en*). Variations.

Verlöschend (Ger.) (*fehr - lesh' - end*). See *Morendo*.

Verschiebung (Ger.) (*fehr - shee' - boonk*), mit. Use "soft pedal."

Versetzung (Ger.) (*fehr - set' - soonk*). Transposition.

Vibration. The rapid motion to and fro that produces the phenomena of sound by setting up a wave-motion in the air.

Vibrato (It.) (*vee - brah' - to*), **Vibrante** (*vee - bran' - teh*). "Vibrating" with strong, "intense" tone; vocal music, heavy accent in piano playing.

Vif (Fr.). Lively.

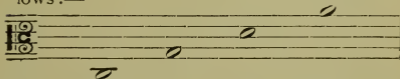
Vigorosamente (It.) (*vee - go - ro - sa - men' - teh*). Vigorously; boldly.

Vigorouso (It.) (*vee - go - ro' - so*). Vigor; force.

Villanella (It.). An ancient Italian folk-song.

Viol. The precursor of the violin. Viols were made in sets of six called a "chest of viols;" the smallest was about the size of the modern viola, and all were provided with frets.

Viola. The alto violin, generally called the tenor. The viola is slightly larger than the violin, and has four strings tuned as follows:—

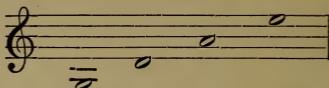


Music for it is written with the C clef on the third line.


Viardot-Garcia, M. F. P. (*vee - ar' - do - gar - see - a*). Composer, soprano. B. 1821; d. 1910.

Vieuxtemps, H. (*vee - oo - tom*). Composer violinist. France. B. 1820; d. 1881.

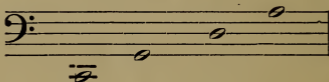
Violin, Violon (Fr.), **Violino** (It.), **Fiddl**, **Geige** (Ger.). The words "violin" and "fiddle" both come from the Latin *vitula* or *fitula*, a mediæval form of string instrument played with a bow. The violin has four strings, tuned as follows:—



The strings are of gut, the lowest, or G string, covered with thin wire.

Violin Clef. The G clef  on the second line.

Violoncello (It.). The "little violone." The violoncello has four strings of gut, tuned an octave below the viola:—



The C and G strings are covered with wire.

Virgil Clavier. A soundless keyboard for practice.

Virginal. A small instrument of the harpsichord family.

Virtuoso (masc.) (It.) (*vir-too-o'-so*), **Virtuosa** (fem.) (*vir-too-o'-sah*). An eminent skilled singer or player. The word was formerly used in the same sense as "amateur."

Vista (It.). Sight. **A prima vista**, at first sight.

Vilbac, A. C. R. Composer, pianist; France. B. 1829; d. 1884.

Viotti, G. B. (*vee-ot'-tee*). Composer, violinist; Italy. B. 1753; d. 1824.

Vivace (It.) (*vee-vah'-cheh*), **Vivacamente** (*vee-vah'-cheh-men'-teh*), **Vivacita** (*vee-vah'-chee-tah*), **con, Vivacezza** (*vee-vah'-chet'-zah*). Lively; rapid; with animation; with vivacity.

Vivacissimo (*vee-vah'-chis'-see mo*). Very lively and fast.

Vivo (It.) (*vee-vo*). Alive; brisk.

Vocal. Belonging to the voice; music meant to be sung or well designed for singing.

Vocalion. A variety of reed organ in which the quality and power of the tone is much modified by resonators.

Vocalise (Fr.) (*vo-cal-ees*), **Vocalizzi** (It.) (*vo-cah-lit'-zee*). Vocal exercises.

Vocalization. (1) The manner of singing. (2) The singing of studies—solfeggio—to one or more vowel sounds.

Voce (It.) (*vo-cheh*). The voice.

Voice. (1) The sound produced by the human organs of speech. (2) A part in a polyphonic composition. There are three well-marked varieties of the male and female voice. Male voices are divided into bass, baritone, and tenor; the analogues in the female voice are alto, mezzo-soprano, and soprano.

Voix celeste (Fr.). Vox angelica.

Volante (It.) (*vo-lan'-teh*). "Flying." The rapid, light execution of a series of notes.

Volkslied (Ger.) (*folks-leed*). Popular song.

Volonté (Fr.) (*vo-lon-teh*), **A volonté**. At will; a piacere.

Volta (It.). Turn. **Una volta**, first turn or first time.

Volckmar, Wil. (*folk'-mar*). Composer, organist; Germany. B. 1812; d. 1887.

Volkmann, F. R. (*folk'-man*). Composer; Bohemia. B. 1815; d. 1883.

Volti (It.) (*vol-tce*) (verb). Turn. **Volti subito**, abbreviated V. S., turn over (the page) rapidly.

Voluntary. An organ solo before, during, or after church service, frequently extemporary.

Vordersatz (Ger.) (*for'-der-sots*). Principal theme; sonata.

Vorspiel (Ger.) (*for-speel*). Prelude; overture; introduction.

Vox humana. An organ-stop imitating the human voice. (Fr., *Voix humaine*.)

W

Waldflöte (Ger.) (*volt-flay-teh*). Forest flute; a 4-foot open organ-stop. **Waldquinte** is a 12th with the same tone quality.

Waldhorn (Ger.). Forest horn; hunting horn; the French horn without valves.

Waltz. See *Valse*.

Wehmut (Ger.) (*veh'-moot*). Sadness.

Wehmütig (Ger.). Sad; melancholy.

Weich (Ger.). Weak; soft; minor.

Weinend (Ger.). Weeping; lamenting.

Wagner, W. Richard. Composer; Germany. B. 1813; d. 1883.

Wallace, Wm. V. Composer, pianist; Ireland. B. 1814; d. 1865.

Warren, S. P. Composer, organist, pianist; Canada. B. 1841; d. 1915.

Weber, Carl M. von. Composer; Germany. B. 1786; d. 1826.

Weber, Gottfried. Theorist; Germany. B. 1779; d. 1839.

Weitzmann, C. F. (*vites'-man*). Theorist; Germany. B. 1808; d. 1880.

Well-tempered (Wohltemperiertes) Clavier (Ger.). A title given by Bach to a **set** of preludes and fugues in all the keys. *See Temperament.*

Wenig (Ger.). Little; *un poco*.

Whole Note *o*.

Whole Step. A whole tone.

Wie (Ger.). As; the same. **Wie vorher**, as before.

Wiederholung (Ger.) (*wee-dehr-ho'-loonk*). Repetition.

Wiegenlied (Ger.) (*wee'-gen-leed*). Cradle song; berceuse.

Würde (Ger.). Dignity. **Mit Einfalt und Würde**, with simplicity and dignity.

Wütend (Ger.). Raging; *furioso*.

Wieck, Fred. Pianist, writer; Germany. B. 1785; d. 1875.

Wieniawski, H. (*vee-nee-av'-skee*). Violinist, composer; Poland. B. 1835; d. 1880.

Wilhelmj, A. E. D. F. V. (*vil-hel'-mee*). Violinist; Germany. B. 1845; d. 1908.

Woelfl, Jos. (*velfl*). Pianist, composer: Austria. B. 1772; d. 1814.

Wollenhaupt, H. A. (*vol' - len - howpt*). Composer, pianist; Germany. B. 1827; d. 1863.

Ysaye, E. (*e-sah'-ee*). Violinist; Belgium. B. 1858.

Z

Zarabanda (Sp.) (*tha-ra - ban'-da*). *See Saraband.*

Zart, Zärtlich (Ger.). Tender tenderly suave.

Zeitmass (Ger.). Tempo.

Zeloso (It.) (*zeh-lo'-so*). Zealous; energetic.

Ziemlich (Ger.) (*iseem'-lich*). Moderately.

Ziemlich langsam, moderately slow.

Zingaresca (It.) (*zin-gah-res'-ca*), **Zigeu-**

nerartig (Ger.) (*tsee-goy'-ner-ar-tig*). In Gypsy style.

Zither (Ger.) (*tsit'-ter*). A string instrument consisting of a shallow box over which pass two sets of strings,—one set of gut for the accompaniment, the other, of steel and brass, pass over a fretted fingerboard; on these the melody is played.

Zitternd (Ger.). Trembling.

Zögernd (Ger.). Hesitating; retarding.

Zoppo (It.). Lamé. **Alla zoppo**, halting; limping; syncopated.

Zukunftsmusik (Ger.). Music of the future. The music of Wagner and his disciples is thus called by both friend and enemy, but with different meanings.

Zunehmend (Ger.). Crescendo.

Zurückhaltend (Ger.) (*tsoo-reek'-hal-tend*). Retarding.

Zwischensatz (Ger.). An episode.

Zwischenspiel (Ger.). "Between play;" interlude.

Zandt, Marie van. Soprano; U. S. A. B. 1861.

Zerrahn, Carl. Conductor; Germany. B. 1826; d. 1910.

Zingarelli, N. A. (*zing-ah-rel'-lee*). Composer; Italy. B. 1752; d. 1837.

A FEW OF THE MANY PRESSER PUBLICATIONS

Extensively Used in the
Studio, Church, Home and Concert Hall

America's Most Outstanding Piano Work STANDARD GRADED COURSE OF STUDY FOR THE PIANOFORTE

Originally compiled by W. S. B. Mathews
In Ten Grades Price, \$1.00 Each

Provides the best study material from the very beginning to the highest degree of virtuosity.

BOY'S OWN BOOK OF PIANO PIECES Price, 75 cents

23 fine second grade pieces that win boys.

PIANO VOLUNTARIES Price, \$1.00

26 satisfying pieces for church or home.

CELEBRATED COMPOSITIONS By Famous Composers Price, \$1.00

34 numbers to delight good pianists.

PLAYING TOGETHER First and Second Grade Four-Hand Pieces Price, 75 cents

20 melodious duets for two young players.

CONCERT DUETS Classical and Popular Four-Hand Compositions Price, \$1.25

A fine variety and chiefly in medium grades.



